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The Design of Packaging Graphics for the expansion of Ghanaian Chocolate products

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The Design of Packaging Graphics for the expansion of Ghanaian Chocolate products

by

Emmanuel Kwadwo Saka

A thesis submitted to the graduate faculty

in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

Major: Graphic Design

Program of Study Committee:

Roger Baer, Major Professor

Lisa Fontaine

Fred Malven

Iowa State University

Ames, Iowa

2011

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ABSTRACT

Ghana is a country well-endowed with various natural resources. Many of these resources are exported to other countries. Cocoa plays an important role in the economy of Ghana. It is the second foreign exchange earner and the lives of many farmers and their families depend on it. Cocoa products like chocolate, pebbles, cocoa powder feature prominently on the menu in many homes, restaurants and hotels.

The purpose of this study is to develop an effective packaging design prototype that uses cultural references to communicate Ghana, differentiate the brand from others and attract the consumer through sight sensory, an integral component of the sensory which produce emotions leading to decision making towards purchase.

Based on the research-study and analysis of the evaluation matrix on some selected existing chocolate brand packages from five different countries namely: *Divine Chocolate (Ghana)*, *Golden Tree Chocolate (Ghana)*, *Milka (German)*, *Hershey chocolate (USA)*, *Villars (Switzerland)*, *Michel Cluizel (France)*, the prototype design was developed.

CHAPTER 1: INTRODUCTION

Ghana is the first sub-Saharan country in colonial Africa to gain its independence in 1957 from the British colony. Ghana is well endowed with natural resource: Ghana has roughly twice the per capita output of the poorest countries in West Africa.

Ghana is an important U.S. agricultural export market and offers expanding market opportunities due to its remarkable record of economic growth as well as its liberal import policies (TTB, 2010). Ghana is a member of the World Trade Organization and therefore a signatory to all WTO-GATT agreements in respect of trade in goods and services, intellectual property and investment (Enchill & Letsa 2002).

In the last twenty years Ghana has developed a significant export of fresh produce to Europe. The Government of Ghana (GoG) has identified an increase of non-traditional exports as a central element of Ghana's strategy to become a middle-income country by the year 2020. This will require a doubling of its economic growth rate, sustained over several years. While traditional exports of cocoa and gold remain an important source of economic growth and foreign exchange, export diversification is necessary to accelerate economic growth and poverty reduction and to minimize the country's vulnerability to external price shocks (AFDB, 2010).

Ghana, currently process about 20% of cocoa beans locally by companies such as Cocoa Processing Company, West African Mills and international cocoa giant Barry Callebaut. The Ghanaian government wants to see this percentage double and cocoa regulator Cocobod says it has several applications to set up processing facilities in Ghana,

with investors attracted by the high quality of Ghanaian beans and incentives such as access to cheaper beans (BBC, 2005).

This thesis therefore seeks to find possible design means to contribute to this desired expansion of the cocoa processing industry in Ghana. The design prototype uses attractive Ghanaian photographs that positively communicate the culture of Ghana and traditional motifs (Adinkrah Symbols) as the mean design elements to distinguish the Ghanaian chocolate brand from its competitors.

The literature review presents an overview of Ghana, the cocoa industry in Ghana, chocolate production, packaging design, brief history of packaging, the role/function of packaging, materials for packaging, packaging types, international marketing, packaging design principle (typography, color and imagery), and branding.

CHAPTER 2: LITERATURE REVIEW

An Overview of Ghana

The Republic of Ghana, a country on the West Coast of Africa, and formerly known as the Gold Coast, was the first black African country to gain her independence from the British colony in 1957. Ghana was the first place in sub-Saharan Africa where Europeans arrived to trade - first in gold, and later in slaves. It has often been referred to as an "island of peace" in one of the most chaotic regions on earth (BBC, 2010).

Demographics of Ghana

Provisional figures from the 2010 Ghana census indicate that Ghana's population is now 24,223,431. This is made up of 12,421,770 females and 11,801,661 males (General News, 2011).

Growth rate

With an annual growth rate of 2.2 percent between 1965 and 1980, a 3.4 percent growth rate for 1981 through 1989, and a 1992 growth rate of 3.2 percent, the country's population is projected to surpass 35 million by 2025. It is home to more than 100 different ethnic groups (Mongabay, 2011).

Geographic distribution of population

In 1990, sixty-three persons per square kilometer was Ghana's overall population density estimate. This average, naturally, did not reflect variations in population distribution. For example, while the Northern Region, one of ten administrative regions,

showed a density of seventeen persons per square kilometer in 1984, in the same year Greater Accra Region recorded nine times the national average of fifty-two per square kilometer. As was the case in the 1960 and 1970 figures, the greatest concentration of population in 1984 was to the south of the Kwahu Plateau. The highest concentration of habitation continued to be within the Accra-Kumasi-Takoradi triangle, largely because of the economic productivity of the region (SPARCQ, 2011).

Political and Legal Environment

Ghana is a maturing democracy and practices a multiparty parliamentary democracy based on a constitution (G.I.P.C., 2011). In December 2008 Ghana held its latest round of general elections and much like the 2004 polls, these elections were a measure of the strength of the democratic process in a country. The presidency has a four-year term and an incumbent can serve for a maximum of two terms. The Supreme Court is at the apex of Ghana's judiciary headed by the Chief Justice. The legal system is based on the English Common Law, where the courts are bound to develop the notions of fairness to the individual. More recently, Ghana has become a model for African democracy and it is considered one of the ten most stable countries on the continent (Gerrard, 2010). Ghana has never been marred by the violence that is characteristic of the region. The occasional violence is localized and does not pose a threat to foreigners in the country or to the country's overall political stability (Gerrard, 2010). Ghana has made very significant progress in promoting open, transparent and accountable government, peace and stability and implementing a mix of prudent monetary and fiscal policies to create a pro-business environment (Ghana Investment Guide, 2009).

Foreign Investment

Ghana's Investment Act of 1994 encourages foreign investment (Ghana Investment Guide, 2009). Foreign investors may lease but not own land. Ghana has received significant FDI inflows since 2007 that is second highest in West Africa after Nigeria. The Ghana Investment Promotion Centre (GIPC) puts total FDI during 1994-2008 into agriculture, telecoms, tourism, trade, manufacturing and construction at US\$4.5bn (Gerrard, 2010). Ghana offers a stable and predictable political environment for foreign investors in particular American investors (Ghana Investment Guide, 2009).

Culture and Social Factors

Ghana like many other African countries is endowed with very rich culture and tradition. Ghana is a colonial creation, pieced together from numerous indigenous societies arbitrarily consolidated, and sometimes divided, according to European interests (Chwimmer, 2010). In every Ghanaian village there is a wealth of traditional music and dance that marks the rites and celebrations of the community (Travel Document Systems, 2010). Ghana is a collective society and family is a very strong bond. It is the primary source of identity, loyalty and responsibility. It is important for Ghanaians to maintain dignity, honor, and a good reputation because the entire family shares any loss or honor. Ghanaian society is hierarchical. People are respected because of their age, experience, wealth and/or position. Communicating or receiving things with your left hand is totally unacceptable and considered rude. Ghanaians spend quite a good deal of time in relationship and rapport building during business meetings.

Festivals in Ghana are a colorful and vibrant part of the culture. Festivals and durbars are held in various parts of the country each year to celebrate the heritage of the people (Ghanaweb, 2011). They cover the right of passage childbirth, puberty, marriage and death. These celebrations provide all that is satisfying to their communities and families (www.africanguide.com, 2011).

Chiefs, tribal leaders and Queen Mothers are paraded in decorated palanquins, shaded by the traditional umbrellas, and supported by drummers and warriors discharging ancient muskets (www.africanguide.com, 2011).

Some of the festivals include: Akwasidae – Asantes, Aboakyer – Fantes, Homowo – Gas, Odwira – Akuapems, Panafest, a biennial festival promoting Pan Africanism through Arts and Culture etc.

Music is an integral part of the Ghanaian society and there are numerous types of music in Ghana due to the diverse ethnicity of the country. However, the Ghanaian music can be categorized into: highlife – dance music and first fusions of African roots and Western music, ethnic or traditional music, and hiplife, the new birth of music to the Ghanaian music industry - a blend of highlife and hip-hop style of music.

Ghana is a home to many attractions and historic landmarks. They range from waterfalls (Boti and Kintampo) and lakes (Bosomtwe) to mansions and memorials. There are also some very important castles and fortresses within Ghana. The most noteworthy of these landmarks include the Elmina Castle, Fort Prinsensten and the Osu Castle (Fort Christiansborg), majority of these resides in Accra and Cape-Coast, along with the much-photographed Independence Arch and square and the Kwame Nkrumah Memorial Park (www.ghana.world-guides.com, 2011).

Ghana is a tropical and warm climate and is well known for its pristine beaches and resorts like: the Elmina beach resort, Labadi beach, Busua beach, La Palm Beach resort, etc.

Each tribe or ethnic group is known for one form of art and crafts. The Ashanti are noted for their expertise in a variety of specialized crafts. These include weaving (Kente cloth), woodcarving, ceramics, and metallurgy (www.ghana.world-guides.com, 2011). Most of these crafted objects were symbolic and ritual objects primitively rather than items of decoration. However, they have in modern days become decorative pieces used at homes and offices.

Communication

Ghanaians are indirect communicators and are very careful with words selection. They mostly use proverbs to communicate to avoid generation of miscommunication issues. Emphasis is given to individual conduct and behavior that has a direct impact on the society and family. Thus everyone tries to be hospitable, kind hearted and respectful in public gatherings and in other walks of life. Ghanaians are very cheerful people and love to celebrate all the major festivals and events round the year (Mapsofworld, 1999).

Economy

Ghana is rated as the number one country for Foreign Direct Investment (FDI) in Western Africa, and among the Sub-Saharan nations it ranks as the seventh most attractive due to its solid democratic government and recent history of economic stability. It is expected to climb to a middle-income country within the next ten years, fulfill the Millennium Development Goals (MGDs), and rank among the fastest growing markets

worldwide this year. According to Dr. Kwabena Duffour, the Finance and Economic Planning Minister, “Foreign direct investors are seeing Ghana as one of the most attractive destinations today and we are ready to take them” (Gerrard, 2010).

Key Exports/ Imports

Ghana’s largest industries reside in its vast natural resources of oil and mining. Its greatest exports, however, remain historically gold, cocoa, and timber, which account for over half of Gross Domestic Product (GDP). The domestic economy continues to revolve around agriculture, which accounts for about 35% of GDP and employs about 55% of the work force, mainly small landholders. Right now, opportunities are large in infrastructure industries, which will lead to an increase in the tourism sector and greater mobility and expansion in agriculture, mining, and manufacturing markets. Ghana relies heavily on manufactured imports, and surprisingly, petroleum as well, doing business with mainly Nigeria and China (Gerrard 2010).

Ghana signed a Millennium Challenge Corporation (MCC) Compact in 2006, which aims to assist in transforming Ghana's agricultural sector. Ghana opted for debt relief under the Heavily Indebted Poor Country (HIPC) program in 2002, and is also benefiting from the Multilateral Debt Relief Initiative that took effect in 2006 (UCLA, 2010).

The country’s economy stands at GH¢44 billion, 60 per cent more than earlier estimated as indicated by the Ghana’s Statistical Service (Gadugah, 2010). Ghana’s Gross Domestic Product for 2009 is said to be 6.6 percent instead of the 5.9 percent earlier announced. The growth rate for 2008 shot up to 8.4 percent instead of the 7.2

percent. Ghana has the largest Per Capita Income in West Africa but 21st in the continent (www.ghanaweb.com, 2010).

In June 2007 a UK oil company, Tullow Oil, announced that it had made a "significant oil discovery" at its Mahogany-1 well in the West Cape Three Points license offshore of Ghana. Estimates of Ghana's oil reserves vary between 1bn and 1.5bn barrels. However, commercial extraction will not begin until 2011 at the earliest (Country Profile, 2010).

In December 2010, oil started flowing in the Jubilee Oil Fields of the Western Region after President John Evans Atta Mills had pressed a valve on the Floating, Production, Storage and Offloading (FPSO) Kwame Nkrumah to kick-start the country's oil production. Ghana is expecting to get 50,000 barrels a day for a start before progressing to the 120,000-barrel mark (Klutse, 2010).

Economic Distribution

Gross National Income (GNI) per capita is estimated around \$700 USD. The GDP per capita (PPP) hovers around \$1600 USD and the labor force is 10.56 million, placing Ghana in the low-income bracket (The World Factbook, 2011).

Ghana is a significant exporter and importer, with total exports of all products estimated at \$4.03 billion and imports estimated at \$9.08 billion in 2008. Ghana exports most of her natural resources. Ghana's Non-Traditional Exports (NTEs) has an impressive performance in the first quarter of 2009 compared with the same period in 2008. Data emanating from the Ghana Export Promotion Council (GEPC) indicate that exports during the period amounted to \$316.71 million, representing a growth of 32.54

per cent over revenue of \$238.95 million for the same period of 2008. Processed and semi-processed products contributed about 86 per cent to the total revenue (Kunateh, 2009).

The Government of Ghana's (GOG) regulatory body responsible for food product manufacturing, importation, exportation, advertisement and distribution is the Food and Drugs Board (FDB). The Food and Drugs Board was established and became fully operational in August 1997. All processed food products must be registered with the Food and Drugs Board (FDB), Ghana, prior to being imported to or exported from Ghana. The FDB requires all food products to meet the following requirements under the General Labeling Rules, 1992, (L. I. 1514).

They include:

1. Labeling should be in English. An English translation must be shown on the label or package insert (where applicable) if it is in another language.
2. Name of product - brand name or common name should be in bold letters.
3. The manufacturer/exporter's full address including location.
4. Country of origin must be provided on the product label. LI 1541 Ghana Standards Board (Food, Drugs and Other Goods). Provide net mass/weight or net volume of content; specifying essential ingredients in metric weight for solids, semi-solids and aerosols, and metric volume for liquids.
5. List ingredients by their common names in order of importance by weight. If the food is "standardized," the label must include only those ingredients that are optional for that standard.

6. Food additives and colors must be stated on the label. Spices, flavors and colors may be listed as such, without naming the specific material, but any artificial color or flavor should be identified as such.
7. Provide the production "batch" or lot number.
8. Provide date of manufacture of products, expiry date or best use before date.
9. Stick-on labels are not permitted (TTB, 2010).

Cocoa Production in Ghana

Cocoa has been grown in Ghana since the mid-19th Century, and between 1911 and 1976. Ghana was the world's leading producer, contributing between 30-40% of the world's total output (www.divinechocolate.com, 2011). It is now the second largest producer of cocoa in the world, after Cote d'Ivoire. Germany is Ghana's biggest cocoa customer followed by the Netherlands and United Kingdom in second and third position respectively. The other important importers are France, Spain, Belgium, Italy and Japan. Cocoa is the largest single source of foreign exchange to Ghana. The greater part of the cocoa crop is exported (about 96%) from the ports of Takoradi and Tema (www.kish.in, 2011).

Cocoa production in Ghana occurs in the forested areas of the country, namely the Ashanti, Brong-Ahafo, Central, Eastern, Western and Volta Regions, where rainfall is between 1,000 and 1,500 millimeters per year. The crop year begins in October, when purchases of the main crop begin, while the smaller mid-crop cycle starts in July (Mbendi, 2011).

Table 1. Cocoa World News Production (000 Tonnes): 2009/10 and 2010/11

Country / Region	Total Crop 2009/10	% Change from 2008/09	Total Crop 2010/11	% Change from 2009/10
Côte d'Ivoire	1259	3	1325	5
Ghana	657	-1	690	5
Indonesia	545	13	575	4
Nigeria	260	4	270	4
Cameroon	215	-5	230	7
Brazil	158	1	165	5
Papua New Guinea	50	-15	54	8
Ecuador	150	12	125	-16
Malaysia	18	-8	20	10
Others	348	-8	375	8
World	3660	2	3830	5

Cocoa is a tropical crop that is grown mostly in a zone that extends 15 degrees north and 15 degrees south of the equator. Cocoa trees reach maturity in 5-6 years but can live to be 50 years or more. During the course of a growing season, the cocoa tree will produce thousands of flowers but only a few will develop into cocoa pods (Figure 1). The typical production pattern is for a large main crop to be followed by a smaller mid-crop (Spectrum, 2011).

The government of Ghana in the 1930s took control of the cocoa industry by setting up a buying monopoly for all the cocoa produced in Ghana due to the importance of cocoa, both in terms of its effect over the lives of these cocoa farmers and to the Ghanaian economy. The purpose for the establishment of this body was to protect the farmers from price fluctuations. However, they failed to achieve this intended purpose

leading to additional help from the other bodies set up by the government body (currently known as Cocobod) such as a Research Institute, subsidized inputs such as fertilizers and a Quality Control Division.



Figure 1. Cocoa bean pod prior to harvesting (www.foodprocessing-technology.com)



Figure 2. Dried cocoa beans (www.dessertcomesfirst.com)

It is these services that in part, have preserved Ghana's reputation for high quality cocoa. In the late 1970s the world market price for cocoa plummeted by two thirds. Ghanaian cocoa farmers were getting less than 40% of the world market price from

Cocobod and so many stopped producing cocoa altogether. Cocoa production in Ghana declined in the early 1980s due to the droughts and accompanying bush fires. The World Bank and International Monetary Fund intervened with a Structural Adjustment Program to "rescue" the economy. This timely intervention brought about the liberalization process that granted private companies licenses to engage in cocoa trade in Ghana (www.divinechocolate.com 2011).

In 1981, the Cocoa Processing Company Limited (CPC) whose main objective is to process cocoa beans by adding value to them was incorporated as a Limited Liability Company. It comprises of two factories, namely The Cocoa Factory and The Confectionery Factory.

The company processes raw cocoa beans (Figure 2) into semi-finished products - cocoa liquor, butter, natural/alkalized cake or powder whilst the Confectionery Factory manufactures the Golden Tree chocolate bars (Figure 3 & 4)(www.business.everythinghana.com, 2011).



Figure 3. 50g Golden Tree Kingsbite single bar (www.chocablog.com, 2011)



Figure 4. GoldenTree Chocolate 4 in 1 Gift box (www.goldentreeghana.com, 2011)

Adinkra Symbol

The Adinkra symbols of West Africa associated with the rich African traditions dating back to the 16th century were created and developed by the Asante people of Ghana. It originated from Gyaman; a former Kingdom of Cote D'Ivoire. Adinkra literally means 'goodbye' or 'farewell' in Twi, the language of the Akan ethnic group. Adinkra was the name of a king of the Gyaman. Adinkra, the king was defeated, captured and killed by the Asantes in a battle for having copied the "Golden Stool" a representation of power to the Asante Kingdom.

Around the 19th century, the Asante people took painting of traditional symbols of the Gyaman's onto clothes. Today, the Adinkra symbols are widely used and adopted by the entire nation of Ghana and the neighboring countries.

The Adinkra symbols express various themes that relate to the history, beliefs and philosophy of the Asante. They mostly have rich proverbial meaning since proverbs play an important role in the Asante culture (Tetteh, 2011).

These beautiful symbols are used to this day to convey a specific message through a wide range of products and crafts including Adinkra cloths, clothing accessories, home décor items, architecture. Although, religious leaders and royalty no longer use the symbols as an exclusive rite, they still have significant meanings for the people that use them. They are a major influence in African art to this day (Squidoo, 2011).





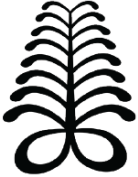
	<p>FUNTUNFUNEFU-DENKYEMFUNEFU <i>"Siamese crocodiles"</i> Symbol of democracy and unity This popular symbol is a reminder that infighting and tribalism is harmful to all who engage in it.</p>
	<p>NSAA <i>"A type of hand-woven fabric"</i> Symbol of excellence, genuineness, authenticity This represent quality of workmanship in general.</p>
	<p>MATE MASIE <i>"What I hear, I keep"</i> symbol of wisdom, knowledge and prudence This represents the prudence of taking into consideration what another person has said.</p>
	<p>EBAN <i>"Fence"</i> Symbol of love, safety and security The fence symbolically separates and secures the family from the outside. Because of the security and the protection that a fence affords, the symbol is also associated with the security and safety one finds in love.</p>
	<p>AYA <i>"Fern"</i> Symbol of endurance and resourcefulness The fern is a hardy plant that can grow in difficult places.</p>

Figure 5. Adinkra Symbol and Meaning. Images from www.adinkra.org

Chocolate

Chocolate is obtained from cocoa (*Theobroma cacao*). It is a thoroughly blended mixture of cocoa mass, cocoa butter, sugar and flavors. Good chocolate should be fat free, have a glossy surface. “Well conched chocolate forms a homogeneous mass with a smooth mouth feel and without graininess on the tongue. It breaks cleanly and must not crumble” (TIS, 2011).

In packaging chocolate, aluminum foil, composite films, paper and plastic trays are mainly the materials used, to protect, transport and sale the product. Chocolate is very sensitive to temperature both low and high, and as such requires particular temperature, humidity/moisture and possibly ventilation conditions. The appearance and taste of chocolate at 21°C (69.8°F) deteriorates and becomes soft, slabs, turn rancid and cocoa butter becomes greasy on exposure to solar radiation at 24°C (75.2). 28°C (82.4) is the melting point for chocolate.

Chocolate easily absorb foreign odors and must be stored and transported under odor-free conditions. It must also be protected from dust, dirt, fats and oils because it is extremely sensitive to contamination (Robertson, 2006).

Factors Affecting the Demand of Chocolate among Americans

According to Hubpages, Americans constitute a major part in the consumption of chocolate in the world and the average American shows chocolate love by eating between 10 and 12 pounds a year. Packaged Facts states that, chocolate is eaten regularly by 67% of Americans, with no demographic group standing out as consuming more than others.

“More than nine in 10 consumers (91%) like some kind of chocolate. Two thirds

enjoy milk chocolate, while 37% like dark chocolate and 26% favor white chocolate. Men are more likely than women to like dark chocolate, so is higher-income individual” (www.goliath.ecnext.com, 2011).

The latest figures for the retail market for chocolate according to Mintel has shown fast growth, with sales rising 22 per cent from 2002 to 2007, to reach \$16.3bn (€11.5bn).

Considering the health benefits to be derived from chocolate, especially the darker, premium types, its consumption in the US is constantly driving the growing market. Sales for these products are expected to remain strong as “*Americans continue indulging in this favorite treat*”, said Mintel.

Other factors that affect the demand for chocolate among Americans are income; price, population and population structure, and tastes and preferences.

Income

Traditionally, the purchase of chocolate by an individual will be significantly affect by the individual’s income which affects demand; however, Americans view chocolate as an “indulgent pleasure” that they are not willing to give up despite the tight economic environment (Heller, 2008). Despite the recession, new research forecasts that the demand for chocolate will actually increase by 4% annually (Heller, 2008). Market researchers have deemed chocolate as recession-proof because sales for the product continue to remain strong and steady. Most Americans have tightened their budgets and switched to store brand items, but because of the cautious spending they see chocolate as a small reward they are entitled to (Heller, 2008). Ed Dolan states that in the United

States a 10% increase in income has been estimated to increase per capita chocolate consumption by 9.2% (Dolan, 2010).

Price

The traditional view is the demand for chocolate decreases as the price of cocoa increases; however, chocolate sales in the U.S. are expected to increase. Market researchers are confident Americans will not be swayed by the price of chocolate. Ed Dolan mentions that the price of chocolate is conditionally based upon the cocoa supply. He states that the cocoa market is volatile and identical to farming, in the sense that any slight change in the growing conditions affects the price of chocolate (Dolan, 2010). The price of cocoa is also determined by economic conditions. For example, cocoa prices reached a 32-year high of \$3775 a ton on March 4, 2011 after Ivory Coast exports were disrupted by armed conflict between backers of President Alassane Ouattara and those of former leader Laurent Gbagbo (Almeida, 2011).

Population and Population Structure

A country's demand for cocoa is strictly determined by the size of the country's population. For example, younger people tend to consume more chocolate than older people. The top five chocolate consumption countries per capita are Switzerland, Austria, Ireland, Germany, and Norway. The processing and consumption of chocolate products are centralized in the Western countries; which accounts for 70% of the worldwide profit on chocolate sales (SFU, 2003). The consumption of chocolate in America for 2009 has increased 1.9% to \$56.27 (U.S. Chocolate, 2010). Although sales have increased statistics show that Americans are buying smaller amounts of chocolate.

Economists mention that chocolate's recession-resilience may be due to its "lipstick factor." Statistics show that in the case of a recession lipstick sales tend to rise, as lipstick is a relatively inexpensive item and provides comfort and solace to female buyers (U.S. Chocolate, 2010).

Tastes and Preferences

Lastly, the differences in climate and culture can significantly affect the demand for cocoa. Cultures in colder climates tend to consume more chocolate than those in warmer climates. For example, European countries are the largest consumers of cocoa and chocolate; while 52% of Americans reported chocolate to be their favorite flavor for deserts and candy, and Asia is steadily increasing in chocolate consumption.

According to the Barry Callebaut international consumer survey, chocolate lovers want functional chocolate that offers clinically proven physical or emotional health benefits (Callebaut, 2008). "In the US, 41% of American consumers are longing for chocolate that helps them relax and 38% for "feel good" chocolate that naturally induces a better mood" (Callebaut, 2008). Within the last several years' functional chocolate has gained popularity in American. According to Barry Callebaut, 41% of Americans desire chocolate that improves the cardiovascular system, 35% look for chocolate that maintains body weight, 34% seek chocolate that enhances memory, 32% want chocolate that is tooth friendly, 32% desire chocolate that enhances concentration, and 35% want chocolate that strengthens the immune system.

According to the 2010 report on the World Cocoa Economy "chocolate manufacturers have noticed the changing tastes and even companies traditionally known

for milk chocolate products have been introducing new dark and high cocoa content products” (2010).

Among the many different chocolate brands on the American market, Snickers, Reese's Peanut Butter Cups, Kit Kat, The Butterfinger, Milky Way, 3 Musketeers, Baby Ruth, M&Ms, Oh Henry and Hershey are the top 10 favorites on the American market (www.squidoo.com, 2011).

Environmental Safe Packaging

As the market shifts to a more environmentally safe initiative, chocolate companies are following the same trend. From a reduction in packaging used to the use of recyclable materials, more and more companies are employing a variety of packaging design. Thorntons, a British confectionary manufacturer, has rolled out a new product design with the use of biodegradable materials. NatureFlex™ NM is a cellulose-based, biodegradable film, manufactured from renewable wood pulp, metalized in-house and suitable for home composting (News System, 2010). Mark Aitchison, Thornton's Packaging Development Manager, mentions the reason for the choice pick of Nature Flex, “We opted for metalized NatureFlex™ NM film (Figure 6) to wrap the Melts as it offers a tight twist-wrap for this product, has an attractive metallic finish, protects the amazing flavor and texture of the chocolates and is made from sustainable materials” (News System, 2010). The advantages of NatureFlex™ are inherent dead fold and anti-static properties, high gloss and shine, resistance to grease and oil, good barrier to gases and aromas, receptive to cold seal adhesive and excellent twist properties (News System, 2010). Paul Mckeown, UK Sales Manager of Innovia Films', states that NatureFlex™

NM gives not only superior technical performance such as good machinability, but also has on-shelf appeal to consumers, as well as offering environmental benefits such as compost ability (News System, 2010).

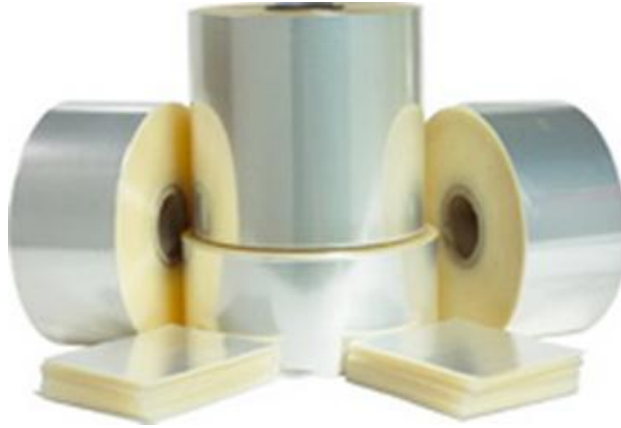


Figure 6. NatureFlex™ from Innovia Films (www.tojopackaging.com, 2011)

Marketing

Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large (AMA, 2007).

According to Kotler et al, 2008, “marketing is an integrated process through which companies build strong customer relationships and create value for their customers and for themselves.” It is also the management process through which goods and services move from concept to the customer. Any effective marketing is coordinated through the four elements called 4P’s of marketing mix namely price, promotion, place (distribution) and product.

Marketing includes business activities such as:

- The analysis of markets and potential markets.
- The planning and development of the products that consumers want, identifiable by its package.
- The distribution of products through channels that provide the service or convenience demanded by the purchasers.
- The promotion of products – including advertising and personal selling – to inform and educate consumers about products or services, or persuade consumers to try new, improved, or different ways of satisfying their wants and needs.
- The setting of the prices that reflect both a reasonable value of product to consumers, as well as a satisfactory profit or return on investment.
- The technical and nontechnical service given to consumers – before or after sales are made to ensure consumer satisfaction paving way for potential future sales for the company survival, growth, and perpetuation (Albaum et al, 1994).

In today's dynamic global marketplace, change is constant, and to be part of this change, many companies are expanding either their products or service from the domestic market to go international. This is highly because of growth on the local market and the need for expansion or simply looks to the international market as a potential growth area. Such moves are highly risky and are greatly determined by numerous factors including;

“understanding the customer’s value, creating the product or service to satisfy those values, communicating to the customer that your product or service embodying the values they seek is available, and finally delivering the product or service to the customer to their satisfaction” (McAuley, 2001).

International Marketing

International Marketing is the application of marketing skills and techniques to market beyond the domestic market. These skills and techniques are universal; however their application varies due to environmental differences. Some of these differences are as a result of the interaction of the domestic and target markets’ culture, influence of broader political, social, economic and technology present within the environment (4). International Marketing is also defined by Cateora et al. 2000 as the performance of business activities that direct the flow of a company’s goods and services consumers or users in more than one nation for a profit.

International Marketing Management

International Marketing management includes the management of marketing activities for products that cross the political boundaries of sovereign states, firms that produce and sell within a given foreign nation.

The dimension of International Marketing includes:

- Exporting
- Importing
- Management of international operations.

International Marketing management also involves the management of marketing not only to, but also in, foreign countries and they are broadly related to the area of foreign market entry strategy.

International Marketing management is faced with three basic decisions namely:

- The decision of engaging in international marketing activities at all.
- The decision concerning the specific individual market to be served.
- The decision on how it is going to serve these markets e.g. what method or system to be used to get product(s) into the hands of the consumer in foreign countries (Albaum et al. 1994).

Factors affecting International Marketing

- **Socio-cultural Environment**

Humans essentially create their own cultural and social environment.

Customs, practices and traditions for survival and development are passed down from one generation to the next (Exporthelp, 2011). This defines the life of the people and all that surrounds them. The Socio-cultural factor greatly influences all aspect of consumer and buyer behavior. They are intertwined and have a great impact on the personal and psychological integral part in the understanding of the consumer behavior in international markets (BusinessIhub, 2011).

Hofstede, (1994) defines culture as ‘the collective programming of the mind which distinguishes the members of one group or category of people from another’. Culture is learned, not inherited. We absorb it from our social environment (McAuley,

2001).

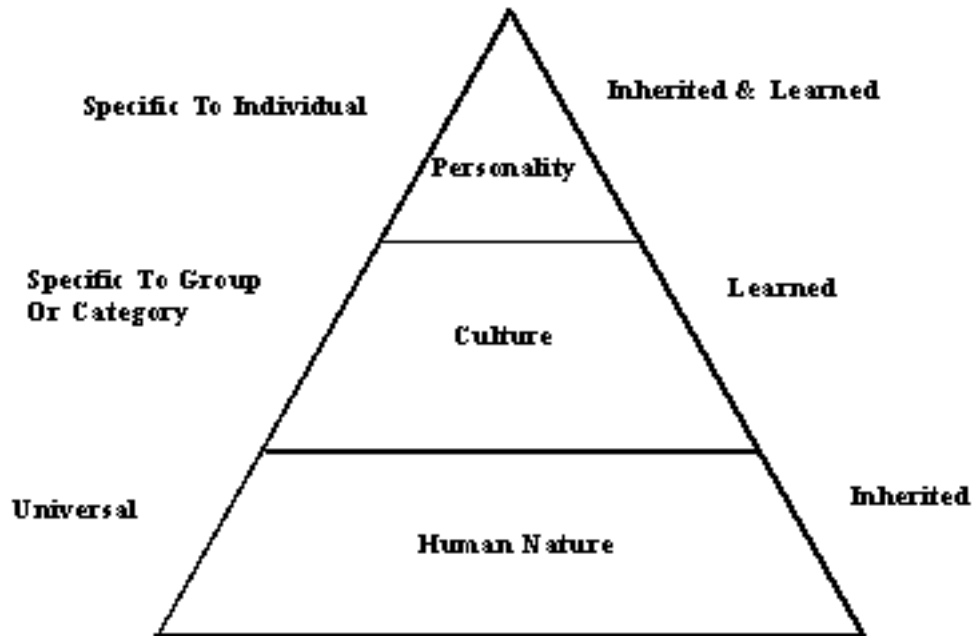


Figure 7. Hofstede Three levels of human mental programming (www.homepages.nildram.co.uk, 2011)

- **Political/ legal environment**

International marketing decisions made by businesses are affected by the actions of government bodies at the levels of supranational, national, and sub national (Albaum et al. 1994). The extent to which a business becomes involved in international marketing depends on the country's economic system (i.e. capitalism, socialism, or communism), the form of government organization (i.e. monarchy, republic, or dictatorship), and the type of legal system (i.e. code law or common law) (59). There are also several political/legal constraints within international marketing, for example, political ideology, legal rules for foreign businesses, international organization and treaty obligations, power or economic bloc grouping, import/export restrictions, international

investment restrictions, profit remission restrictions, exchange control restrictions, and membership of and obligations to international financial organizations (60).

A country also implements governmental controls to limit the influence of the foreign investor and may also have a pattern of investment that contributes in desired ways to the achievement of the country's economic, social, and political objectives (61). One way in which a country regulates the nature of their external trading relationships is by requiring that licenses be obtained before goods may be exported or imported. A country may also impose a tariff; which is a tax on imports for the purpose of keeping a product out of the country or a means to generate tax revenue (62). A tariff is stated as a percentage of value or on a per unit basis. Another way a country regulates is through quotas. Quotas are specific provisions limiting the amount of foreign products that can be imported. The three most common quotas are absolute quotas which limit absolutely the amount that can be imported, tariff quotas which permit importation of limited quantities at low rates of duty with any amount in excess subject to a substantially higher rate, and voluntary export restraints which protect domestic companies until they have had time to make necessary adjustments to regain external competitiveness (63).

• **Economic Integration**

Economic integration arrangements have been the key economic force affecting all international businesses since the 1950's (Albaum, et al, 72). Economic integration is the unification of separate individual economies into a larger single economy (72). For example, economic integration schemes arrangements are designed to promote closer economic ties within an area comprised of several politically independent

countries, which minimizes the economic consequences of political and cultural boundaries (72).

Economic integration schemes are comprised of exacting free trade areas, customs unions, common markets, economic unions, and political unions. International exporting companies are affected by the preference effect; which is preferential treatment given to competitors within the same region or a growth effect; where governments promote foreign investment in approved industries (73). Economic integration can be expected to result in the redistribution of economic activities to more efficient producers of goods and services because less efficient producers will need to improve efficiency, combine with others, find new niches, or decline and go out of business (73).

• **Competition**

The driving force for most businesses is to maintain a competitive advantage over other firms within the market. As businesses evolve in looking for ways to maintain or improve their marketing position the cycle continues while feeding into the competition dynamic (75). Export marketing planning requires managers to continuously monitor international market conditions. All successful international firms have invested in the knowledge of the structure of competition; the number and types of competitors in the market and the market strategies of the competitors; the competitive tools available in the decision areas of product, channel, price, and promotion. The types of products in the international market are typically homogenous, raw materials, and semi-manufactured products. They are the components utilized in wide variety of products by industries in virtually all nations (77).

In a perfectly competitive market where a product can be substituted for another and there is a sufficient number of buyers and sellers, the action of a single seller will have no consequences to other buyers and sellers. The same is accurate in an international market. The prices of such products are determined by the market factors (78). The quality and nature of the product tend to settle at a level that the market feels is constant with price, physical distribution, selling, and advertising costs tend to be reduced to the lowest possible level. Most products in the international market are homogenous; therefore, to differentiate a product firms often make changes to the product's physical appearance and also changes to the packages, product line, marketing channels, personal selling, advertising, and price (78).

Effects of Packaging Design in International Food Product Marketing

With global competition on the rise, international marketing has become the norm. Companies must be able to develop, price, position, and ultimately sell products. According to Ted Mininni, 70% of the total U.S. economy is involved in the manufacture, importation, marketing and sale of consumer products. The percentage of foreign economies involved matches that of the U.S. International marketing is a result of globalization; which provides several benefits such as regional unification, rapid increase in education and literacy levels, free flow of information, and increase consumer sophistication and purchasing power (Hofstede, 1999). As more and more companies see the benefits of globalization competition heightens among products and on larger scale industries.

With international marketing, the greatest challenge to any company is identifying global market segments as well as reaching the markets with products and marketing promotions that meet the needs of the consumers (Hofstede, 1999). It is not enough to just create a unique product; a marketer must be able to market the product in a way that will appeal to consumers worldwide.

According to Elliot Young, most purchases are based on impulse or experience. He mentions that 81% of in store purchases are due to impulse buying (Young, 1990). In America an average grocery shopping trip takes 41 minutes (Goodman, 2007). A vast majority of the decision-making in buying product is the design that catches the consumer's eye.

Aside from functionality, the role of packaging design has transitioned into a primary tool used by organizations to “make its presence felt in a crowd, and sell products at the point of purchase” (Calver, 2007). Although with time all products and services can eventually be copied; however, brands are not easily imitated. “If marketers successfully endow a brand with associations that tap into consumers' emotional states, then branded products retain some degree of product differentiation, even if the products themselves are copied by competitors” (Brand Management, 2008).

Market Segmentation

According to Dr. Yoram Wind and Professor Susan P. Douglas, market segmentation in both domestic and international markets entails breaking down the market for a particular product or service into segments of customers that differ in terms of their response to marketing strategies. The benefit of this strategy will allow

companies to focus on specific attributes that will produce a more favorable response and increased revenues versus a blanket strategy targeting the entire market. International markets advantage are mostly from segmentation because of the differences in the cultural, economic and political environment between various countries (Wind & Douglas, 2001).

From the least to the greatest; companies worldwide have capitalized on packaging design as a means of entering into the international market. In order to maintain this degree of success companies must create effective package designs that stretch across all national borders.

The 2010 World Cup was the most recent world event, which comprised of 32 countries ranging from The Americas to China. Nestlé Brazil rolled out a limited edition developed by Pande Design Solutions. The new packaging for Leite Ninho (Figure 8) reproduced shirts from the Brazilian Soccer Team in five different versions, one for each year that Brazil won the competition. The logo from CBF (Brazilian Federation of Soccer), Ninho, and the shirt's design changed due to the year illustrated in the packaging, relating the evolution of the brand to the evolution of Brazilian Soccer Team. (Packaging of the World, 2010).



Figure 8. Nestlé Ninho World's Cup 2010 (www.allfits.co.cc, 2011)

According to Nestlé CEO: “Our strong sales performance in the first quarter confirms we are capturing opportunities in our different growth pillars, both in emerging and developed markets, even in a global economic environment which remains challenging” (Nestlé, 2010). As a result in the packaging design Nestlé has realized a 7.1% increase in organic growth and 6.0% real internal growth. “In milk products, strong volumes were driven by the successful popularly positioned product strategy in emerging markets, as well as benefit-specific milks under the *Nido* and *Ninho* brands” (Nestlé, 2010).

Heinz soups as a whole were being fiercely challenged, with their core range ‘red classics’ declining by 14% in 2006. The marketing team identified trends that were affecting the category – premiumization, interest in exotic flavors, a plethora of chilled brands and strong own label activity to form an aggressive NDP program (Popsop, 2011).



Figure 9. Heinz old soup. (www.popsop.com, 2011)

As part of the solution, Heinz Company introduced a packaging design for soups called the Farmer's Market. "Taking consumers straight to the Farmer's Market with abundant, fresh vegetable photography, the keystone is reinvented as a market 'sign' embodying the naturalness of the market" (Packaging of The World, 2009, November 24).



Figure 10. Heinz new soup design. (www.popsop.com, 2011).

In 2009, Heinz Company announced that their “third-quarter earnings per share rose 12% to \$0.76. The strong EPS growth reflected increased pricing, the Company’s strategic decision to hedge translation exposures on key currencies, and higher organic sales of brands such as *Heinz*® Ketchup and soup, and *Classico*® pasta sauces. Net income grew 11% to \$242 million, boosted by favorable mark-to-market gains, as well as a lower effective tax rate of 26%” (Heinz, 2009). Executives also mention that” in the UK, Heinz benefited from the strength of its soup portfolio, including Heinz Cream of Tomato Soup, as well as recent innovations, including Farmers’ Market and Taste of Home, as the UK endures one of its harshest winters on record” (Heinz, 2009).

Cross-Cultural Communication

As globalization increases, the need to become more culturally oriented increases as well. The single biggest barrier to the success of any company is lack of cross-cultural understanding (Vijaya and Tiwari, 2010). The mere fact that a company understands the language spoken in a culture is not sufficient enough to drive success; however, understanding and appreciating intercultural differences ultimately promotes clearer communication, breaks down barriers, builds trust, strengthens relationships, opens horizons, and yields tangible results (Vijaya and Tiwari, 2010).

The basic definition of communication is the process by which information is exchanged between individuals through a common system of symbols, signs, or behavior (Merriam-Webster, 2011). Cross cultural communication takes the process of communication a step further by examining how different cultures communicate and understand each other. Cross cultural communication affects every area of a business

from the conception of ideas, programs, and marketing campaigns to production, and finally purchasing.

The five dimensions of intercultural effectiveness are the ability to communicate interpersonally, the ability to adjust to different cultures, the ability to adjust to different social systems, and the ability to establish interpersonal relationships (Vijaya and Tiwari, 2010). Interpersonal communication consists of verbal and non-verbal styles. For example, verbal communication can be more individual-centered (verbal personal) or role-centered (verbal contextual). Verbal personal is linked with individualism, while verbal contextual is linked with collectivism.

Cross-Cultural Marketing

More and more companies are stepping into the global arena. As the market becomes highly competitive, to maintain a competitive advantage, companies must understand the social and cultural environment of the market (Javaligi, et al, 2011). International sales research has become more complex because each culture varies in values and attitude. What is seen as appropriately positioned for one country may be inappropriate and ineffective for another. Cross-cultural marketing must reach the nucleus of the company's strategy.

The difficulty of marketing in a global environment is managing the ever-changing selling culture. As the competition heightens companies seek for more innovative and creative marketing strategies to differentiate them from competitors. International marketing strategies must take account of cultural, economic, technological, and geographical differences between domestic and foreign markets (Javaligi, et al,

2011). The buyer's marketer consists of a cycle of factors that are interdependent of each other. For example, internal and external cultural practices, decisions, and sales forces affect the sales organization. These sales forces tend to shape the international marketing strategy, which affects the sales activities of the company. Knowledge concerning these sales forces helps define the consumer value propositions and influences company performance. Then, a consumer assessment conducted measures customer satisfaction and brand loyalty. These two factors are affected by the consumer's attitudes and belief system. Lastly, the attitudes, beliefs, customs, laws, values, and traditions are all embedded into the market culture (Javaligi et al, 2011).

Marketing products internationally poses several challenges, for example, understanding similarities across countries in order to define a target market; a lack of accurate secondary information; the high cost in conducting international research; coordinating marketing research across countries; and establishing comparability and equivalence in marketing research instruments (Javaligi, et al 2001). As each challenge is mitigated, the framework of the international market strategies becomes more clear and relevant.

Definition of Packaging Design

The difficulty in defining packaging is a direct result of its many roles in the commercial cycle (Sacharow, 1976). Packaging is more than just the physical features associated with a product. Irrespective of the challenges associated with its definition; there have been many attempts to define packaging. Packaging has been defined as a

socioscientific discipline that operates in society to ensure delivery of goods to the ultimate consumer of those goods in the condition intended for their use (Hannon, 1972).

The Packaging Institute International defines packaging as the enclosure of products, items or packages in a wrapped pouch, bag, box, cup, tray, can, tube, bottle or other container form to perform one or more of the following functions: containment, protection, preservation, communication, utility and performance (Alexander, 1993).

Packaging is defined as “the act of wrapping or covering an item or group of items” (Klimchuk and Krasovec, 2006). The wrapping material around a consumer item that serves to contain, identify, describe, protect, display, promote and otherwise make the product marketable and keep it clean. According to Rabinowitz, packaging design is defined as the discipline of creating the container, graphics and visible outer presence of a product a consumer buys at retail or might receive in the mail. Packaging design is one of the aspects that influence consumers when buying certain products.

Packaging is pervasive and essential. It surrounds, enhances and protects the goods we buy, from processing and manufacturing, through handling and storage, to the final consumer. Without packaging, material handling would be a messy, inefficient and costly exercise and modern consumer marketing would be virtually impossible (Robertson, 2006). All successful packages must: (1) act as a physical container, (2) protect and maintain product quality and (3) appeal and attract the consumer. In essence packaging is a discrete part of the production process. Good packaging should be consistent with the demands of the product and be as inexpensive as possible (Sacharow, 1976). According to Marketing Intelligence Service, which tracks new products worldwide, in 1991 there were 15,000 products on grocery store shelves. Today, there are

over 45,000 (Wallace, 2005). It's estimated that the average consumer spends less than a second scanning shelves, and in that time, will make a decision on whether or not to purchase any given product (Rabinowitz, 2004). Consumers do not buy the content, it is the package design that affirms their decision about the product; it is a communication medium between the consumer and the manufacturer. Packaging design is an important component in creating sales.

A Brief History of Packaging

Packaging may have been around for thousands of years but it has now come of age. Today it is big business, big news and big part of our lives (Kirkpatrick, 2009). Packaging has been in existence since the creation of man, the human body or skin is a pack in-and-off itself, to protect the internal organs from external hazards and also aid in transporting these organs from one place to the other during man's daily activities.

Welt, a review of Kenneth R. Berger's *A Brief History of Packaging Design* mentioned that from the very earliest times, humans consumed food where it was found. Families and villages made or caught what they used. They were also self-sufficient, so there was little need for packaging of goods, either for storage or transportation. When containers were needed, nature provided gourds, shells, and leaves.

The earliest forms of packaging were made from animal skins, large leaves and vegetables. Water was kept in containers made from coconut shells, animal skins or gourds - the hollowed-out dried skins of fruit and vegetables. By Egyptian and Roman times, containers were made of clay and other materials (SCRIB). According to Stanley

Sacharow in Handbook of Packaging Materials, the first man-made package was from clay that served as containers. His learning to bake clay vessels followed the use of fire by man, but even before that he may have simply left the crudely shaped bowls and pots to dry in the sun.

Packaging in ancient times was a multi-functional element of life. It was an art; the Greek artisans produced pottery of exquisite beauty including jars, vases, urns, pitchers and bottles and records from buried cities shows the perfectly preserved decorations on them. Glass bottles were widely in use over four thousand years ago. The pyramids themselves were containers deluxe. Moisture-proof, tamper-proof, impervious to light helped preserved their contents in their original form for thirty or more centuries. Bronze and other early metals became important packaging materials in many civilizations (Sacharow, 4).

As trade began in early civilizations, natural goods harvested for a variety of uses within a particular society needed to be transported to other societies safely, and most of these containers could not effectively protect the products from damages and infections. Different preventive mechanisms like salting, drying and smoking were adopted to help protect food from infections and prolong their life span.

The industrialization period of the eighteenth-century was a time of great commercial expansion and technological advancements in goods produced on a mass level to keep up with the increased population (Sacharow, 5). The eighteenth century also saw an increase in agricultural efficiency leading to the sale of food products in the open-air market. The growing bourgeois society during the eighteenth century had great concern for hygiene

due to the “adulteration of foodstuffs by merchants trying to increase their profits throughout the sixteenth and seventeenth centuries” (Levy, 34).

Monsieur Nicholas Appert, a French Chef in 1795 developed the metal can to solve the problem of keeping food fresh for the troops during the Napoleonic Wars. Levy in Packaging in the Environment states that early cans which became available to the public, around 1830, were very expensive and were hardly convenience foods since they came in capacities of 4 to 5lbs (2 to 20kg), and had to be opened with a hammer and chisel.

The nineteenth century saw a great transformation in the packaging design industry; packaging was used to protect goods during transportation that allowed vendors to carry goods from one destination to the other. Packaging served more functions than just containment; it evolved to preserving, protecting foods, and allowed for widespread distribution.

By the 1950s the majority of goods were branded and packaged and the shop assistant’s job was increasingly being limited to stacking the shelves, collecting the goods together and taking the money. With no one available to give advice on the goods, the role of packaging increased significantly. It had to compensate for the lack of information in two ways: it had to carry much more information on the labels and had to help the products to sell themselves. Many goods that had not previously been packaged increasingly became so in order to obtain shelf space (Levy, 38).

By the end of the nineteenth century, the Industrial Revolution had created a high level of productivity and mass transportation means for moving products to the consumer. Consumers were now able to pick and choose what they would buy and what

they would not. The relatively new profession of packaging development came into being in the last several decades to accomplish the aims of present-day packaging industry (Griffin et al. 8 & 9).

The last two decades have seen a proliferation of terminology relating to the incorporation of environmental considerations into design and packaging as well. Sustainability in the packaging domain is receiving increasing attention. The impact of packaging has become a prominent issue in the environmental debate lately. As it is a very visible product in the waste stream, making up around one-third of household rubbish (LRRRA, 1996).

Though packages are often taken for granted, they are the result of many years of innovation - in some cases accidental. Packaging design today is fully integrated into a company's all-encompassing brand strategy (Klimchuk and Krasovec, 31). Packaging surrounds, enhances and protects the goods we buy, from processing and manufacturing, through handling and storage, to the final consumer (Robertson, 1).



Figure 11. Templin Brink Design for Target (www.stepinsidedesign.com, 2011)

The Role/Function of Packaging

Calver, Giles in What is Packaging Design Book, states that; in the early days, packaging's role was essentially utilitarian. It aided the efficient distribution of merchandise and presented products in an attractive manner.

Packaging is the tool that protects and contains goods so that the environmental impact of our consumption is minimized. It is vital to the health and welfare of the consumer. The growth of packaging has paralleled a change in the way products are sold and marketed (Stilwell et al. 6).

To many consumers, packaging is, at the best, somewhat superfluous, and, at worst, a serious waste of resources and an environmental menace. This is due to the fact that the functions which packaging has to perform are either unknown or not considered in full (Robertson, 2).

Packaging design serves to contain, protect, transport, dispense, store, identify, and distinguish a product in the marketplace. Ultimately packaging design resolves the marketing objectives of the product by distinctively communicating a consumer product's personality or function (Klimchuk and Krasovec, 33).

The function of the packaging is not just to protect the product. It performs many other jobs as well. These include providing information about the contents as well as enabling and facilitating other logistics processes - including transport and handling as well as storage, order processing and warehousing (DHL, 2004).

- **Communication**

The package communicates both emotional and functional benefits to the buyer and should be in line with the brand's personality (Frost, 2005). Packaging is the communications link between the manufacturer and the consumer (Levy, 45)

In the book *Packaging and the Environment*, Selke states that; communication includes all the “buy me” aspect of packaging, in addition to information on proper use and disposal of the package and its contents, nutritional information, identification of the product type, amount, and manufacturer.

Rob also writes “Package design is the single most effective communicator of a brand's core identity. Based on consumer buying decision dynamics, package design is also the single most influential marketing communications tool. Over two thirds of consumer product purchase decisions are made at the point of sale. In some categories, impulse purchasing at shelf accounts for much as 85 percent of sales. Packaging is certainly the last opportunity a company gets to influence consumer perceptions”.

By law, it is required to have a certain amount of information in a prominent place on the packages of food, drink and pharmaceuticals products. This information includes: what the product is, who made it, where it came from, how much there is, its ingredients, how to use the content and how not to use them, when to ‘sell by’ and when to ‘use by’, a bar code for management control and pricing, instructions for disposal, and very often its price (Levy, 45).

• **Containment and Protection**

In addition to package keeping the contents of a product safe, today's pack also protect the manufacturer, distributor, retailer and user physically and legally from the consequences of misuse. This is done through overt and covert messages that control how the contents are transported, stored, unwrapped, displayed, tracked, deployed, dispensed, consumed, reused, recycled or trashed (Kirkpatrick, 2009).

Over the last century, the wholesomeness and safety of food has increased dramatically. Consumer demand for more convenient, value-added and environmentally friendly food containers has driven rampant innovation in food packaging design. Everyone consumes food to live, and it is an integral part of our lives, which makes it an emotive issue. Most concern usually focuses on food additives: those added intentionally to the food and those ending up in the food as a result of the packaging materials or the processing equipment. The concern is not solely on the toxicity of a particular chemical component of the food, instead the hazards associated with the materials when the foods in which they are presented are eaten (Robertson, 475).

“Packaging processes and material shall not transmit contaminants or objectionable substance to the product, shall conform to any applicable food additive regulation and should provide adequate protection from contamination” (Robertson, 2006).

In general, packaging provides product safety through closures to retain pressure, contain and protect contents, maintain vacuum inside container and secure contents inside container (Robertson, 2006).

Some product like liquids and powders cannot be consumed far from the site of manufacture without packaging. And with product like eggs and vegetables it would be difficult for consumers to them from the shop to the home without some form of containment. The most important function of packaging is protection; the product, the consumer or the environment. Packaging protects dry products from exposure to moisture and water or other gases and liquids. Wet products must be protected from moisture loss. Packaging also protects pharmaceutical, insecticide and vitamin products from deterioration, which is caused by the exposure of the product contents to oxygen. Packaging determines the shelf life of products by protecting them from light, dirt, bacteria, fungi, insects and animals (Levy, 44).

• **Preservation**

Packaging prolongs the life and integrity of their contents by excluding atmospheric gases, light, water, radioactivity, bacteria and smells. Packaging has evolved to preserve heritage, culture and tradition, integrity, and longevity of brands. Packaging plays a vital role in the preservation of authentic regional specialties such as J & R Rare Scotch whisky (Kirkpatrick, 59).

Packaging act as protective barrier to foodstuffs, and slows their rate of deterioration. With high consumer demand for natural foods, packaging takes a different role of preservative previously added to the food itself (Levy, 45).

Materials for Packaging

Package is primarily an enclosure used to protect, store, and transport a product, although it is used to display and encourage its purchase. A basic packaging material is that which is used to fabricate the walls of such an enclosure; auxiliary packaging materials are those used to combine, decorate, adhere, close, cluster, or permit easy opening of the basic package structure (Griffin, 1985).

Packaging materials can generally be classified into five main groups; aluminum, glass, paper and board, plastics, and steel/tin plate. The type of product and its contents limits the choice of materials used. For example, fully heated sterilized foods are packed in 'tin cans' (Levy, 99). Although there are five main groups to packaging materials most packages are a combination of materials.

• Aluminum

The use of aluminum packaging began in 1913 with the use of foil for confectionary products. However, aluminum is widely used now in the form of cans for beverage can market. Aluminum is also used for heat processed and non-heat processed foods and it dominates the easy-open end and can end markets. The semi-rigidity of aluminum makes it widely popular and simple to form. Aluminum also has a low impact on the environment during the manufacturing stage (Levy, 105). Aluminum foil is impermeable to light, gas, moisture, odors, and solvents and has stiffness and dead fold characteristics not found in any other flexible packaging materials (Griffin et al. 40). Aluminum cannot be sealed without use of metal-bonding techniques unless a heat-seal coating is introduced (40).

- **Glass**

Glass containers have been used for hundreds of years; however, this material still dominates the markets with its unique features of returnable/refillable applications (Levy, 105). The demand for glass is predominate in the markets of food and beverage. Glass containers are strong, rigid, and chemically inert and conform to FDA regulations for food contact. Glass does not deteriorate with age, as it is a barrier to solids, liquids, and gases. Glass provides protection against evaporation and odor or flavor contamination. Glass is transparent which provides product visibility and its surfaces decorations yields highly attractive finishes. Also, considering the size and shape of the finish product glass can be very versatile (Griffin, et al. 74). Glass has been used for pharmaceutical and health markets because of its inertness and image of cleanliness and purity. Glass has also but used in the food industry with is highest concentration on baby foods (78).

- **Paper**

Paper is the most popular of packaging material as it accounts for 48 percent of all packaging. Form gift boxes, milk cartons, take-food containers, papers make up over half in manufacturing today (Stillwell, et al. 47). In more recent years the usage of paper has been a cause of concern Paper accounts for 54 percent by weight and 47 percent by volume. Paper presents the greatest opportunity for waste reduction and recycling. Paper has a long-standing history as a recyclable material; for example, paper has been made from straw, hemp, cotton, and flax (47).

- **Plastic**

About two thirds of foods and beverages that are considered perishable are portion-packaged in some of plastics (Levy, 107). The most common types of plastics are low-density polyethylene, high-density polyethylene, polyethylene terephthalate, polypropylene, and polystyrene. The plastic types range from the non-rigid plastic such as grocery bags to the solid rigid plastic such as meat trays or egg cartons (Kimchuk and Krasovec, 146). Although plastics are still widely used, in more recent year environmentalists have pushed to reduce this material as it increases energy consumption, atmospheric emissions, and solid waste (Levy, 108).

Packaging Types

Packaging types are mostly determined by the type of product being packaged or function of the package including both food and non-food products.

- **Primary, Secondary and Tertiary Packaging**

The primary packaging of a product is the essential line of protection between the material and the product. It protects the product from external environmental hazards. Secondary packaging is most often not part of the product that is sold to the customer. Secondary packaging unitizes the primary packaging providing both the retailer and the consumer with more convenient means of handling the product. It also helps protect the primary packages from one another, thereby protecting the product. The tertiary or transport packaging on the other hand ensures the safe and efficient delivery of products from their point of manufacture to the next point in their distribution chain; warehouse,

distribution center, the retailer or the customer. A proper integration of these three can reduce transportation cost and the environmental impact of the Transport (Levy, 40).



Figure 12. Tertiary Packaging (www.sustainpack.com, 2011)

- **Returnable, non-returnable and recovery packaging**

Returnable or ‘multi-trip’ packaging refers to refillable and reusable packages, while non-returnable or ‘one-way’ packaging usually refers to the disposable packages. One-way packaging in recent times are also recovered and reused. However, the recovery and reused is not always economical and environmentally appropriate. Recoverable packaging is any packaging for which the raw materials can be recycled and reused for the original purpose or other purposes, composted, regenerated or for which the energy value can be utilized as a source of energy generation (41).



Figure 13. Returnable Packaging (www.ecodesign.at, 2001)

- **Commodity packaging**

Commodity packaging refers to household goods and food items including sugar, butter, detergent, etc. It comes in simple packs as possible, while providing safe delivery of the product, in prime condition, from the manufacturer, through the distribution and retail chain, to the consumer. Commodity packs also protects the product against various environmental hazards such as moisture, light, oxygen, pets or crushing (42).



Figure 14. Commodity packaging (Golden Yellow, brown sugar)
(www.blog.rscleveland.com, 2011)

- **Convenience and functional packaging**

Convenience and functional packaging is somehow complex and sophisticated than that used for staple products. It has to always reflect and meet the constantly changing lifestyle and needs of consumers; extend the shelf-life of perishable products through the use of modified atmosphere packaging, child resistant, easy-to-open for the elderly, tamper evident, ability to be oven, microwave and/or table ready. The

design of Convenience and functional packaging should have to be a compromise between fulfilling specific consumer needs and minimizing the use of resources (43).



Figure 15. Functional Packaging (Designer, Yum Nam)

- **Luxury packaging**

Luxury packaging is excess because it is intended to convey extravagance, it is an indulgence rather than a necessity and it forms part of the product being sold. They are often purchased as gifts for special occasions and example includes chocolate, cosmetics, etc (44).



Figure 16. Luxury packaging (Lui Pour Homme Perfume) (www.packaging-int.com, 2011)

Basic Effective Packaging Design Principles

“Packaging has an enormous impact on each brand's success, as it directly impacts the many purchase decisions that are made at the point-of-sale, and can also influence customer satisfaction and likelihood of re-purchase” (www.pure-insight.com, 2007). It is to this effect that an effective package design should incorporate the basic design principles.

These design principles, as they relate to the use of design element such as line, shape, color, and texture, serve as guidelines that shapes visual communication and provides the ability to maneuver through the packaging design process” (Klimchuk and Krasovec, 79).

• Typography

In packaging design, typography is used as the central element on packages, and the result if effectively used can be quite astonishing. *“Font must have superior digitization, optimal on screen depiction, meticulous laser-printing quality, and exceptional reproduction quality”*(90).

Typography has the ability to add a personality and draw attention of the consumer to a package. This is possible through the proper use of type size, weight, and hierarchy. Legibility and readability helps the consumer digest and appreciate the informational content on a package. *“Readability describes the success of the scan-and-perceive process and legibility describes the process of discriminating and recognizing individual letter forms”* This helps in the consumer purchase decision process and effective use of the package.

Variation in type size and creates a typographic hierarchy and makes reading effective. “ *Type that’s proportioned for optimal legibility at common reading sizes – in the neighborhood of 11points- becomes very hard to read if it’s scaled down much smaller and as type size increases, white space appear to grow faster than the typeset characters, making the type appear to be too loosely set*” (Felici, 2003).

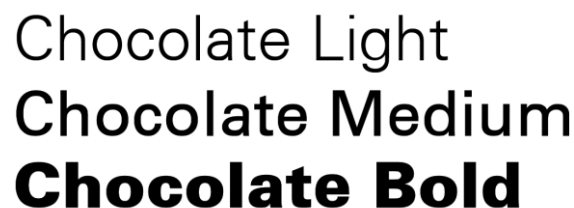
Type size generally ranges from 4 to 144 points and the sizes are categorized as follows: “Classified-ad type: 5 1/2 or 6, Body Type: 8 – 14, Display Type: 18, 20, 24, 30, 36, 48, 60, 72 and Poster Type: 96, 120, 144 and above” (Ernst, 1977).

Type of any size can vary in weight and are usually identified as light, medium and bold or heavy (Figure 17) (Ernst, 60).



Chocolate
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Figure 17. Varying Type Sizes from 6-72 point



Chocolate Light
Chocolate Medium
Chocolate Bold

Figure 18. Type Weight

The factors of typographical architecture are the package's shape and size, product description, category competition, retail environment, shelf positioning, and regulatory requirements (Klimchuk and Krasovec, 90). There are thirteen defining principles of typography to assist in decision making for packaging design.

1) Establishes the foundation in decision making which is defining the typographic personality. The visual personality of typography deals with experimentation, proper type selection, and a clear visual communication strategy; these factors must harmonize to help communicate how consumers perceive a design (92).

2) Streamlines the typography by limiting the typefaces. Too many typefaces can produce a distorted message defeating the purpose. The typeface should provide a clear, consistent, and unified message (92).

3) States to create a typographic hierarchy. The typographical hierarchy provides the framework for how information is read from greater to lesser importance. This hierarchy draws the attention of the consumer on what to take from the packaging design. The typographic elements ranked in order of importance are positioning, alignment, relationship, scale, weight, contrast, and color. To increase effectiveness these elements should be positioned in terms of how they relate to each other; for example clustered words communicate as a unit, while unrelated words are farther apart (93).

4) Involves defining the typographic positioning which is the actual physical placement of the typography on the primary display area. Typographic positioning includes the individual location of letters, and bodies of text in relation to other design elements (93).

5) Determines the font alignment which is the overall architecture of the layout.

The basic typographic alignments can be centered, in which each word is centered on the primary display, flush left; in which each word or line is aligned on the left, flush right; in which each word or line is aligned to the right, and justified; in which each word or line is stretched to the same width (94).

6) States to vary the typographic scale. The selection of the typographical scale refers to the enlargement or reduction of the point size in relation to all the other typographic elements. The typographic scale draws the consumer's attention in creating a visual impact; for example with the use of larger bold words makes the package legible (94).

7) Involves choosing a contrast. The typographic contrast includes light vs. bold, italic vs. roman, serif vs. sans serif, which allows the designer to organize information for the consumer to add interest to the layout. Effective contrasting makes two words or groups of words distinctly different (95).

8) It tells a test of the design by experimenting with the type. Experimenting with the type allows designers to determine what works and what needs improvement. Experimenting with the typestyles, characters, letterforms, ligatures, kerning and layouts allows ideas to be visualized and take form; this is why this step of the process is crucial in packaging design (95).

9) Deals with stacking the characters carefully. Stack preferences vary from culture to culture, for example the preference of letters being stacked vertical versus horizontal can bring clarity or distortion with the product design (96).

10) Requires designers to remove any visual bias. Designing is subjective as every designer has a different perspective on each design context. Even though creativity from the designer is what makes the design a designer should be able to explain their design process and their rationale for the typography used; the design should stand alone (96).

11) States to make the typography ownable, as it is what the consumer uses to connect the brand name and product name to the mental and emotional state. Ownability can be achieved by making slight changes to typeface and characters; however, a designer is cautioned because if the typography is dramatically changed the product could lose its identity and integrity (97).

12) The designer is advised to be consistent. Consistency in the personality, style, positioning, and hierarchy creates unified brand family line and product line as well as brand equity (97).

13) The final step of refinement for typographic excellence. Although the refinement process is at the end of the design process it is a continuous process of examining and evaluating. This step of the process is the quality assurance and is achieved when the type is clearly expressed so that it impacts that packaging design ultimately triggering transactions (97).

• Color

According to the National Bureau of Standards, the human eye sees color before the brain recognizes imagery in the form of shapes, symbols, words, or other visual elements (Klimchuk and Krasovec, 105).

In regards to packaging design, color is one of the most influential factors, in fact, consumers most often identify with the color of the packaging design more than any other features on the packaging design (Klimchuk and Krasovec, 107). Color tends to draw attention to the attributes of a product and effective use of color allows a product to stand apart from its competitors (107). Color in package design must be use carefully for the fact that it communicates differently to specific demographics, age groups, and genders.

The color blue in the Western culture symbolizes depression, sadness, conservative, and corporate (Kyrnin, 2011). The color blue also symbolizes strength, peace, relaxation, and loyalty; however, in China this color symbolizes immortality (Klimchuk and Krasovec, 110).

The color purple symbolizes sophistication, royalty, luxury, prosperity, wisdom, spirituality, sensuality, mystery, passion, and bravery (110). However, for the country Thailand the color purple is for mourning widows (Kyrnin, 2011).

The color red is associated with fire and heat. It symbolizes love, passion, aggression, impulsiveness, excitement, daring, and power (Klimchuk and Krasovec, 108). Red is often associated with danger or emergencies. Deep reds express sophistication, royalty, authenticity, seriousness, and effective; meanwhile, bright reds symbolize liveliness (108). In China red symbolizes luck, prosperity, and happiness; but in West and South Central Africa red symbolizes death and is wore at funerals (Kyrnin, 2011).

In packaging design the use of color brings the product to life tying together the brand's personality and brand image. The consistent use of color with packaging design across all product lines establishes identity and brand equity. Through consistent use of

the size, shape, graphic configuration, color, and other nonfunctional components of the design ownership is formed (Klimchuk and Krasovec, 115).

- **Imagery**

Imagery perception differs from culture to culture; for example the meaning of visual images and symbols in one culture may represent happiness while in another culture may represent death or sadness (Klimchuk and Krasovec, 119). Effective imagery takes into account the cultural significance and background. Effective imagery through illustrations, photographs, icons, symbols, and characters is able to communicate without words but creates a rich visual language and provide visual stimuli (120). Imagery can be used to show the product, depict the target consumer, set a mood, provide credibility, and appeal to the appetite (125). The use of imagery through appetite appeal not only educates the consumer (i.e. serving suggestion) on etiquette and proper presentation but draws attention by its distinctive look on the shelf, looking savory, and figuratively whetting their appetites (125).

Symbols and icons can be simple graphic diagrams or elaborate layouts (132). The use of symbols and icons can add value to the packaging design; however, the designer is cautioned to research the cultural meanings behind the symbols and test the symbols to avoid communication that may be deemed as offensive (132).

Brand

A brand is simply a collection of perceptions in the mind of the consumer (Hollis, 2008). This collection of perceptions must make the associated product or service more

salient, more interesting, or more compelling enough to inspire buyers to choose it over alternatives (Hollis, 2008). Brands are defined as manufacturers' or service providers' coordinated use of design, packaging, graphics, logos, advertising, promotion, public relations, marketing, distribution, pricing, communications, and other strategies to create a durable identity and loyalty with their consumers (Desai & Walker, 1431). Effective branding must be able to communicate and engage the audience. Engagement happens by identifying and exploiting the magic in a brand: the insight or idea that connects to the audience. The process requires a mix of strategic business thinking and creative ideas (Davis, 2005).

In the 21st century, all areas of society have been affected by branding. Branding offers organizations a way to differentiate themselves from similar services, for example, funeral parlors, universities, political parties, countries, and towns. Branding must reflect the values of the subject and match behavior with values (Davis, 2005). Branding is a very popular yet strong marketing tool. Branding allows businesses to reach consumers directly with messages regarding emotion, identity, and self-worth, such that consumers are no longer buying a product but buying a brand (Desai & Walker, 1427). Companies pursue the branding strategy because it moves beyond the marketing mix of price, product, place, and position; but create the idea that the consumer should buy a branded good or service at a price higher than the consumer might pay (1427). In a perfectly competitive market, branding has the upper hand in differentiation because a brand personality cannot be duplicated.

Branding is important because of its relationship and impact on the world we live in. The combined value of the world's biggest brands is fundamental to the global

economy; they account for one-third of the world's wealth (Davis, 2005). The annual income of the five largest business corporations is more than double the combined GNP's of the 500 poorest countries; therefore, it is not surprising that brands have the influence and power to change society (Davis, 2005).

• **Brand Identity and Types**

Brand identity is tangible and appeals to the senses (Wheeler, 2009). Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible (Wheeler, 2009). Brand identity of the strongest brand covers emotional benefit and function benefit leaving the customer with a feeling of self-expression that reflection the image of the consumer (Janonis et al. 70). The key to brand identity is communication. In order to maintain a competitive advantage a brand must be able to communicate with the customer. The main principles of brand identity are durability; meaning communication not supplies information but can be a daily struggle to remain heard and visible, understanding; a brand should adequately react to changes, and consistency; a brand should reflect consumer's benefit and expectations while remaining harmonious (70).

Global branding is designed for an international audience. In a global market cultures differ along with attitudes and preferences. A diversified brand strategy adjusts and tailors the brand experience for cultural differences among its various global target audiences; however, a monolithic brand strategy is one that presents the brand the same way in all markets (Landa, 2006). Branded environment is a visual identity that has been formulated, constructed, and applied to a three dimensional physical space for variety of

environments and for a variety of purposes (Lanada, 2006). Applications include retail design, sign and wayfaring systems; exhibit design, arts or museum design, themed environments, sports arenas, parks, zoos, aircraft environments, and corporate environments (Landa, 2006).

Defining the problem

Packaging in international marketing is a serious issue than in domestic marketing. Apart from the basic functions of packaging, it has developed to play a key marketing role by creating a shelf appeal, providing product information and establishing brand image and awareness. Packaging is recognized as an integral part of modern marketing operation and must be able to communicate effectively with the consumer visually and content-wise.

In recent times, many companies are adapting to the concept of globalization. As the markets prove an influx of products reflect the diverse cultural background, many companies are slightly adjusting things to the respective cultural background, combining the setting, packaging, and other advertising measures. Incorporating the cultural aspect of the country of origin in packaging gives the product a distinct feature from its competitors and possesses the tendency to attract a consumer as consumer's acceptance of the packaging is driven by emotions.

The study based on the review materials is focused on developing creative means in using packaging to increase sales of Ghanaian chocolate bars through the use of Ghanaian cultural elements.

CHAPTER 3: METHODOLOGY AND CASE STUDIES

To fully understand and propose any design prototypes for Ghanaian chocolate products that communicate a unique message of Ghana and at the same time appropriate and attractive to the American chocolate consumer, this study examined six existing chocolate package designs from six different countries. The products include: *Divine Chocolate (Ghana)*, *Golden Tree Chocolate (Ghana)*, *Milka (German)*, *Hershey chocolate (USA)*, *Villars (Switzerland)* and *Michel Cluizel (France)*. These selected chocolate brands are from different countries around the world well known for their high quality chocolate products. The case study methodology is in two folds:

- To find out if these products communicate their country of origin as part of their marketing message?
- To understand the effectiveness of each package by using color, typography and overall design layout. The evaluation matrix was based on packaging design principles:

1. Communication

- Typography (Type character, readability, size and weight contrast)
- Culture reference of the country of origin (symbols, National colors, Landmarks etc.)
- Color (Contrast, coding and consistency)

- Imagery/Photograph (Attraction Power, Differentiation and Appropriateness)

2. Package Design Layout

- Information Hierarchy
- Organization
- Product Identification

Visual Analysis

Divine Chocolate - Ghana

Divine chocolate is a milk chocolate, made from Kuapa's best of the best fairly traded cocoa beans in Ghana and it is the only Fair-trade chocolate company that is 45% owned by the farmers. The main aim of Divine chocolate is to assist the local Ghanaian farmers benefit from their hard work and also provide delicious and healthy chocolate products for its consumers. In achieving these, the best finest cocoa beans are used in the production of the finished products and in terms of giving a traditional but an attractive look to the package, the Adinkra symbols are used on them as distinct symbols differentiating it from other chocolate products.

This concept has greatly helped the company to improve the livelihood of smallholder cocoa producers in West Africa by establishing their own dynamic brand

proposition in the UK chocolate market, thus putting them higher up the value chain (www.divinechocolate.com, 2011).

Divine Chocolate Ltd offers different chocolate products and flavors including chocolate bars, powders and pebbles (Figure 20).

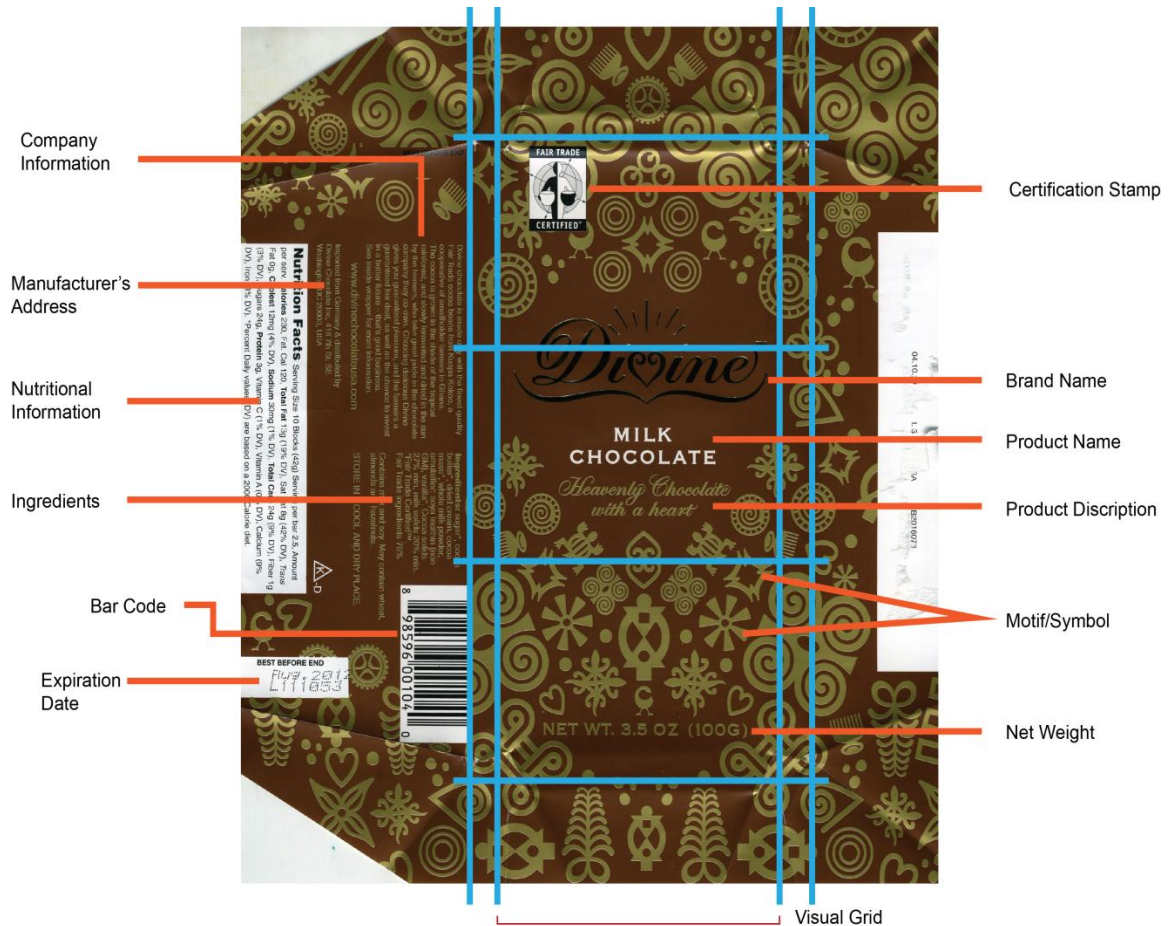


Figure 19. Divine Chocolate Single bar, full wrapper. Size: 75 x 150mm (3 x 5.9"), Weight: 100g (3.5 oz)



Figure 20. Divine Ultimate Collection (www.divinechocolate.com, 2011)



Figure 21. Small 70% Dark Chocolate Easter Egg & 70% Dark Chocolate Bar (www.divinechocolate.com, 2011)

- **Typography**

The typography used on the Divine Chocolate helps define the brand. The cursive font integrated with the love-like symbol “Sankofa” (Figure 19) and the radiating strokes effect on top of it communicate a sense divinity which in effect ties into the ancient Maya Greek definition for cacao “food of the gods”

Divine uses variety of typeface (serif and sans-serif) and size to guide the consumer through the information presented on the package label. The center placement of the brand name with the help of the product name in white below it (Figure 19) captures the attention of the viewer first. The other information at the front of the package is hardly noticeable due to the overly used “Adinkra” symbols. The information at the back including the nutrition facts, bar code, ingredients, company information and expiration date (Figure 19) are both readable and eligible enough to the consumer. The use of the white box in housing the nutrition fact captures attention and leads the consumers to the rest of the information found on the package. The adaptation of variety of typeface and size facilitate in creating a typographical hierarchy aside the lack of visual interest caused by the clustered solid gold symbols.

- **Cultural Reference of the country of origin**

The Divine brand predominantly uses close to over 15 different Adinkra symbols to represent the culture of the cocoa beans country of origin and the traditional cocoa farmers that owns 45% of the Divine Company. The Adinkra symbols as discussed earlier on are a set of distinct symbols associated with the Asante people of Ghana, West

Africa. Divine uses only English, the official language of Ghana on the package and not any other traditional language of the people of Ghana.

- **Color**

Divine consistently uses solid gold colored symbols on all of its packages together with red, black, ivory, brown, green, orange and yellow. Each color represents the content or flavor of the product (Figure 20). All black represent the dark chocolate, the purple, yellow and the solid gold color on the black background (Figure 20) represent dark chocolate with fruit and nuts and the green on the black background (Figure 20) represent mint dark chocolate. The use of these bright and dark colors helps the consumer differentiate the Divine brand from its competitors. Collectively, the solid gold colored symbols give the brand a solid quality appearance and unify them as one product line.

- **Image/Photography**

Divine does not use any image aside the Adinkra symbols. The use of these symbols differentiates the Divine brand from other competitors. Since these symbols are unique in their own way, and are not used by other brands, it helps capture the consumer's attention. It's very appropriate in that, it represents the traditional cocoa farmers and helps communicate their tradition and values.

- **Design Layout & Information Content**

The design layout of Divine Chocolate package is poor in terms of visual structure and organization. The front part of the label (Figure 19) has no breathing space, making the brand name and other relevant information difficult to read. The back of the design compared with the front is clear. The information contents are well presented and it's clearly comprehensible. The white background housing the nutrition fact in sans serif captures the attention of the consumer and guides the consumer through the rest of the information made available on the package.

GoldenTree Chocolate - Ghana

GoldenTree products are produced from 100% Ghana premium cocoa beans with no cocoa butter substitutes. Its main goal is “to process cocoa and delight their customers with the full health benefits of world class chocolate products.” GoldenTree chocolate bars are mostly in 10g, 20g, 50g and 100g sizes and in seven brands namely, *Kingsbite, Oranco, Akuafo, Coffee Choc, Portem Nut, Portem Pride* and *Tetteh Quarshie*. The GoldenTree chocolate bars are specially produced to withstand the hot tropical climate of Ghana and elsewhere (www.goldentreeghana.com, 2011).

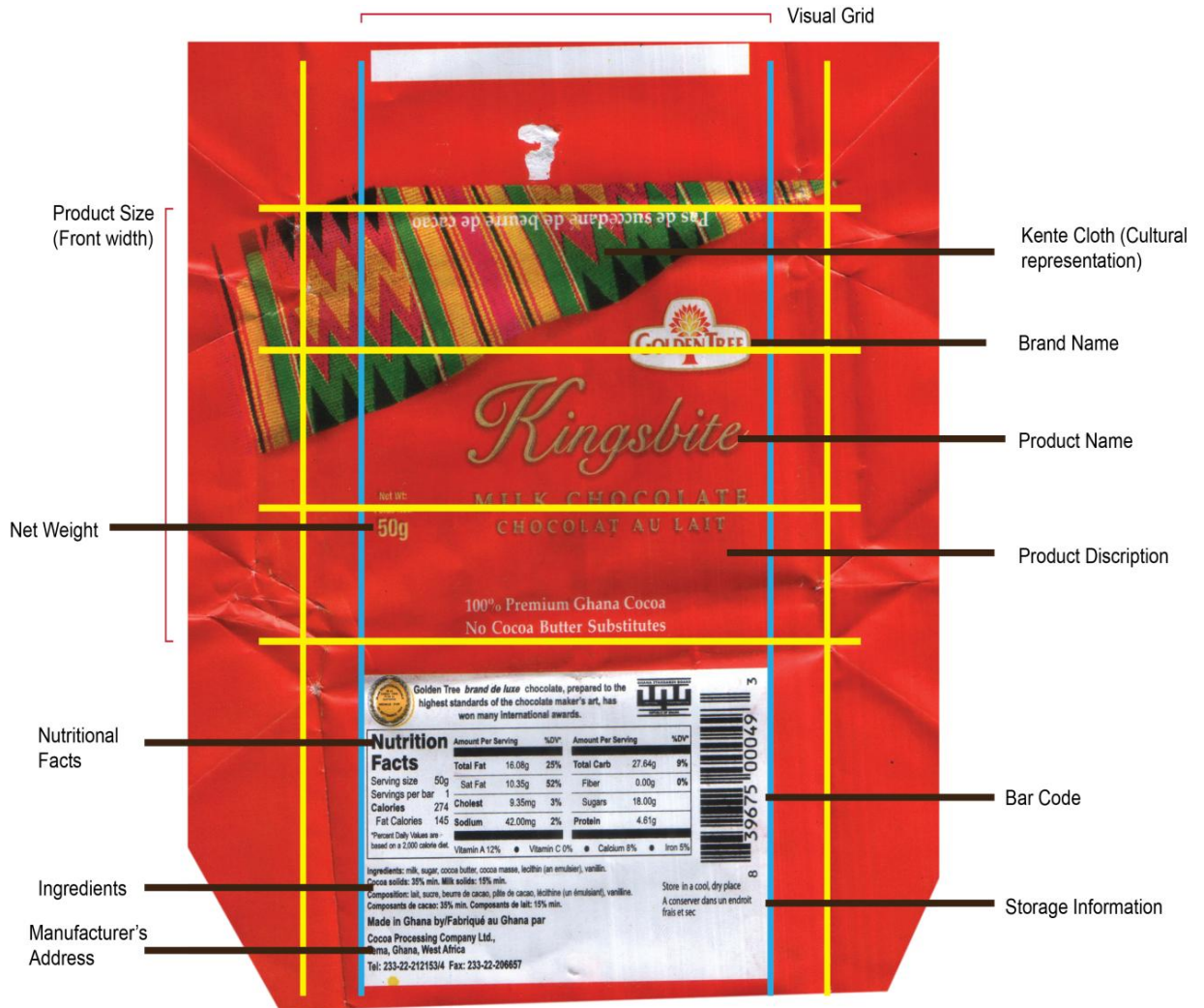


Figure 22. Golden Tree Kingsbite Chocolate, Single bar full Wrapper. Weight: 50g (Image: Klenam Quashie)



Figure 23. GoldenTree Chocolate 4 in 1 Gift box (www.goldentreeghana.com, 2011)



Figure 24. Choco-Bake (Dark bakery chocolate), (www.goldentreeghana.com, 2011)

- **Typography**

The typography used by Golden Tree has a stylish and an eloquent feel associated with it (Figure 22). This eloquent feel present in the typographic personality of the brand is achieved through the use the cursive typeface, the lower and upper cases of different typefaces. Typographic hierarchy is achieved through the use of type size, color and variety of typeface (san serif and serif).

The product name “Kingsbite” (Figure 22) tops the hierarchy in terms of size and makes it easily noticeable. Typography on the GoldenTree is readable. Its effectively utilizes space around the type at the back of the package which makes it more readable to the consumer.

- **Culture Reference of the country of origin**

GoldenTree adopts the “Kente cloth” as its cultural element on the package. The Kente cloth is woven fabric used by the Akan people of Ghana during major ceremonies. The package also carries a second language in French.

- **Color**

The GoldenTree Company uses a large range of colors to represent the various products they carry under the brand name (Figure 23). The colors include: yellow, brown, red, black, pink, purple, green and gold. Each color serves as the background color for which all the design elements are carefully arrange on. Some of these colors have a as symbolic representation to them and other do not, like; the green is for lemon flavor, black for dark chocolate and orange for orange flavors.

Typographically, color is greatly used to achieve a great sense of readability and legibility through the sharp contrast of the typeface and the background. GoldenTree Company effectively uses color on their chocolate packages to differentiate them from its competitors and also aid the consumer in recognizing the brand at the point of purchase.

- **Image/Photography**

GoldenTree uses photographs of major component of the ingredient in the product, sliced chocolate bars and a piece of Kente cloth (Figure 23). All these photographs look rich, very appropriate for the brand and product and should be able to draw the attention of the consumer.

- **Design Layout/Information Content**

The design layout is simple and organized (Figure 22). The front side of the package displays an image of the major component of the ingredient in the product, Kente cloth, brand and product name, net weight, and a brief product description. While the back of the package displays the nutrition facts, bar code, manufacturer's address, and ingredient and storage information. The information content is well organized and it's easy to read by the consumer. However, the extreme simplicity design of the front package devalues the product and makes it look anemic.

Milka Chocolate - Germany

The brand name "Milka" comes from two German words Milch and Kakao (Milk and Cocoa). Milka chocolate is the best-selling brand of milk chocolate from Kraft

Foods'. It comes in bar forms, and a variety of specialty forms. Milka is the leading European chocolate and one of Kraft's billion-dollar brands. The product aside its delicious taste, is well known through the unique adaptation of Milka's lilac-colored packaging and the famous lilac cow that symbolize its Alpine heritage. "The Alps, the Milka cow and the lilac livery are inseparable from the world of Milka". Milka is one of the world's leading chocolate brands with consumers all over the world, especially in Europe, Australia, South America or the USA (www.milkachocolate.com, 2011).



Figure 25. Milka Chocolate Single bar full wrapper. Size: 185 x 73mm (7.3 x 2.9"), Weight: 100g (www.chocozone.net, 2011).



Figure 26. Milka Chocolate “Display Package” (www.milka.com, 2011)

- **Typography**

Milka uses sans serif typeface on its package, and the stylized embossed typeface of the brand name gives it a playful and succulent milky look (Figure 25). The brand name serves as the main headline for the package design because of the type size and the contrast between the white color type and the purple background. Milka uses only sans serif in different type sizes. The size difference helps in creating a typographic hierarchy within the package design. The product name is set in all upper cases and the white color and the dark purple like outline makes it stand out and draw attention to it. The rest of information on the package is set in sans serif lower cases. This gives the information content a simple and clean look.

The typography on the package is simple and straightforward, however, the information at the back of the package set in the lowercase sans serif feels too compact and small in type size making it difficult to read.

- **Culture Reference of the country of origin**

Milka uses the famous lilac cow that symbolizes its Alpine heritage and the Alps; a mountain system located in south-central Europe, to the immediate north of the Mediterranean Sea. No actual feature of Germany is depicted on the package.

- **Color**

The company Milka, uses the lilac color as the major color on all its products (Figure 26) with supporting colors white, lemon green, cream, red and blue. The lilac color serves as the consistent color while the other bright colors help code and categorize the product line. For instance, the green color in the Milka package design is a representation of the “Alpenzauber” (Alpine Magic), and the white represents the “Weisse Schokolade” (White Chocolate).

The lilac color is a good marketing point of difference, in that; it completely stands out from majority of chocolate packages on the market. The non-spectral color with the glossy effect from the plastic surface and can hardly be passed by unnoticed. The colors on the Milka label contrast well with each other.

The color white that is consistently used for the brand name, easily distinguishes it from other colorful features of the package. This makes the brand identifiable by consumers with other products.

- **Image/Photography**

Milka uses both real photographs and illustration (Figure 25). The famous lilac cow and the Alps are well rendered illustrations, while the displayed sample of the content are real chocolate bars. The combination of the photograph and illustration is

attractive and appropriate for the product in that, it provides the consumer with an idea of where the product is coming from, and what the content looks like.

- **Design Layout/Information Content**

Milka uses a simple but well organized and effective labeling system. The front side of the package (Figure 25) shows the brand name, product name, photograph of the product content, the lilac-colored cow and the Alp. The swelling curve with a creamy appearance is used to color code the product line and also separate the cow from the product sample. The back of the package displays the nutritional information, ingredients, bar code, net weight, expiration date etc. The organization of design elements at the front lacks visual hierarchy. They feel scattered.

Michel Cluizel - France

Michel Cluizel chocolate is made in the southern Normandy region of France to an exclusively high standard in the French chocolate making tradition, since 1948.

Michel Cluizel's chocolates are among the best in quality and taste worldwide (www.chocosphere.com, 2011).

The chocolate bars are either made from blended cocoas from various plantations across the world, or they are produced from the beans of a single plantation. Michel Cluizel chocolate bar are classified as a confectionery gem (www.uk.cluizel.com, 2011). Michel Cluizel's "fine dark and milk chocolate stand out from others by their cocoa content or specific added ingredients" (www.cookingwithcolor.com, 2011)

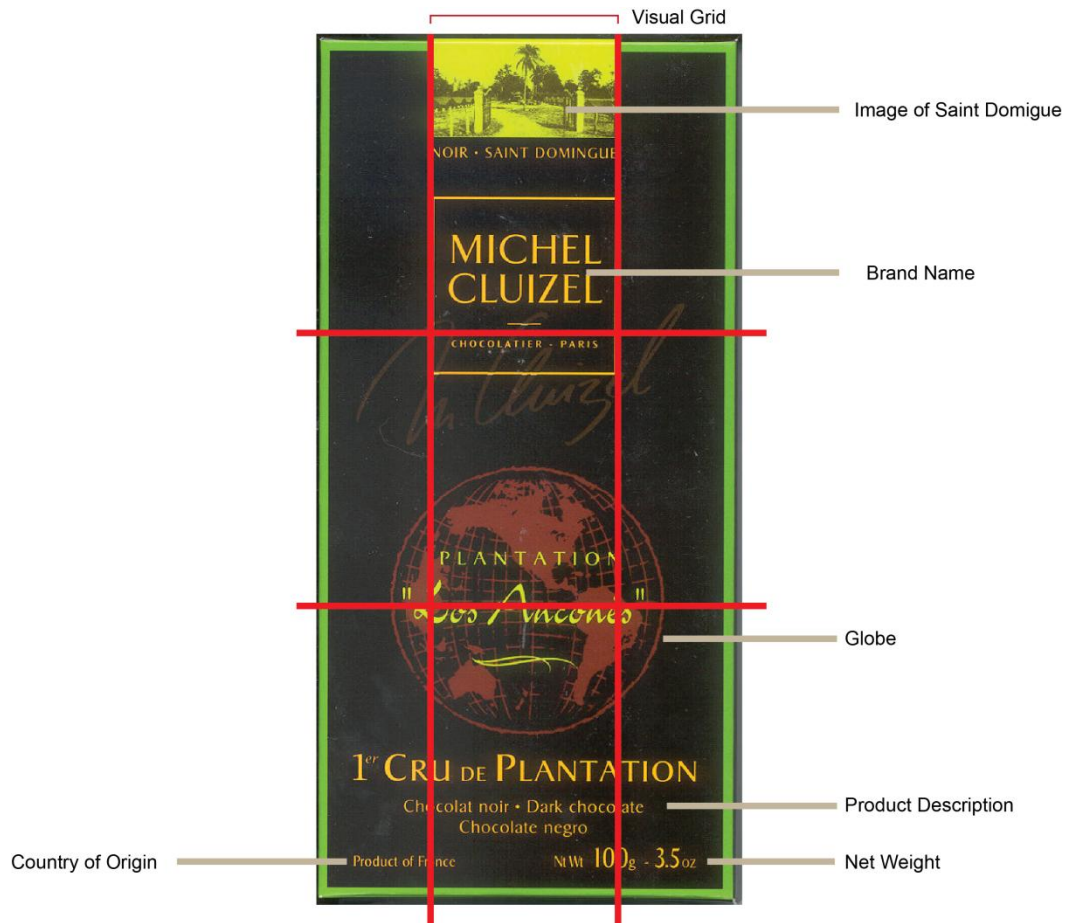


Figure 27. Michel Cluizel Single Bar Chocolate, Front side, Size: 80 x 160mm (3.1 x 6.3"), Weight: 100g (3.5oz.) (www.ceder.net, 2011)



Figure 28. Michel Cluizel Single Bar Chocolate, Back side, Size: 80 x 160mm (3.1 x 6.3"), Weight: 100g (3.5oz.) (www.ceder.net, 2011)



Figure 29. Michel Cluizel Single Bar Chocolate (www.chocolatetradingco.com, 2011)

- **Typography**

Michel Cluizel chocolate uses two types of typefaces on its package design, all of which are both legible and readable. The brand name and the inscription “*1er cru de plantation*” (Figure 27) are optically the same in size and in upper cases. The symmetric nature of the design layout of the package helps create a typographic hierarchy between the text with the brand being the first to recognize. There is no weight contrast between the typefaces, however a level of typographic size contrast is achieved through the use of lower and upper case. The typography does not give the brand any personality; it looks simple but not catchy.

- **Culture Reference of the country of origin**

The company Michel Cluizel chocolate uses images from the various countries from which the raw cocoa beans are obtained to manufacture the finished chocolate products as a cultural element in the design (Figure 27) the Saint Domingue plantation: a slavery historic site. The package label is printed in both English and French. There is nothing that culturally communicates France aside from the language on the package.

- **Color**

Color-coding plays a vital part in the product line of Michel Cluizel chocolate (Figure 29). The design just like other brands reviewed uses bright colors to represent each product. Dark brown is the predominant color that runs through all the product line. A color used to depict the richness and authenticity of the cocoa beans used in the manufacturing of the chocolate.

The colors contrast well and unifies when bonded together (Figure 28). They are beautifully and carefully used as borders and type color. This sharp color contrast should easily attract the attention of the consumer.

- **Image/Photography**

Michel Cluizel Chocolate Company uses an illustration of the globe at the center of the package and a small but not consistent photograph at the extreme top part of the design (Figure 27). The appropriateness of the globe can be associated with the products worldwide recognition. It is not a strong force of consumer attraction since globes of that nature is commonly seen everywhere. The photograph of the various countries from which the cocoa beans used in making the product really sells since this connects the consumer with the people that produce the cocoa. It's a strong factor that should easily help consumers differentiate the Michel Cluizel Chocolate from others.

- **Design Layout/Information Content**

The design layout of the package is very symmetric (Figure 27). There is enough space on the front side of the design label, and it's not clustered with a lot of information and images. The brand name, net weight, a globe, product description and a small photograph of Saint Domingue plantation are the features displayed on the front side of the package (Figure 27). The unique color-coding of the brand helps consumers to select the right product. The backside of the package (Figure 28) displays the nutrition facts, ingredient, bar code and all other relevant information needed in making a purchasing decision by a consumer.

Hershey Chocolate - America

The Hershey Company is American's favorite chocolate and non-chocolate producer for over 100 years with different chocolate products and brands namely Bliss, York, Kisses, Mounds, and Pieces etc. It is also the leading North American manufacturer of quality chocolate and non-chocolate confectionery and chocolate-related grocery products. Hershey chocolate products are sold in the form of bar goods bagged items and boxed items; grocery products in the form of baking ingredients, chocolate drink mixes, peanut butter, dessert toppings and beverages. It's affordable by all Americans irrespective of class and its sensational taste is hard to resist (www.thehersheycompany.com, 2011).



Figure 30. Hershey's Dark Single bar Chocolate Full, Size: 93 x 195mm (3.7 x 7.7") Weight: 99g (3.52oz) (www.ceder.net, 2011)



Figure 31. Hershey's Milk Chocolate Gift box (www.monstermarketplace.com, 2011)

- **Typography**

The typography of the Hershey's package has a modern and bold feel to its brand name (Figure 30 & 31), making it appropriate for the modern day generation and the typical Americans that appreciate things that are bold and big. This is made possible through the use of the lower and uppercase sans serif typeface that also varies in thickness and sizes. The extreme bold brand name at the top of the design serves as its hallmark or product identity.

Hershey's uses varying type weight and sizes to achieve a typographic hierarchy on the package. This helps sustain the consumer's reading attention that should help in a purchasing decision. The typography on the package (Figure 31) is readable and legible.

- **Culture Reference of the country of origin**

The Hershey's chocolate brand does not have any cultural reference relating to the country of origin.

- **Color**

Brown and silver are the color commonly used by the Hershey's company with a bold sans serif silvery typeface. The colors the company use helps classify the type of product. These colors contrast well and help in differentiating the brand from other brands on the market (Figure 31).

- **Image/Photography**

The Hershey's on some of the package uses photograph of the product content (Figure 30) on the package to help consumers have a fore taste of what they are buying. This approach is very appropriate and also attractive, since most consumers want to see and know what they are buying. The richness of the image through the sight sensory makes the consumer crave for the product which likely leads to purchase.

- **Design Layout/Information Content**

The Hershey's company design layout in general is simple and attractive. The design layout is symmetrical with well-organized information content. The bold brand identity helps the consumer in differentiating the brand from other similar products. Typographically there is a great deal of hierarchy through the use of upper and lower cases sans serif. The information content on both the front and backside of the package design are well structured and categorized with the use of colors, type size, and weight. This makes the information on the package both readable and legible to the consumer.

The placement of the chocolate bar along with the other ingredients is strategically placed in the middle of the design layout to attract the consumer. Although the Hershey's package design is well organized and structured the extreme use of the ingredient effect makes it difficult to read.

Villars Chocolate - Switzerland

Villars Chocolate has 110 years' worth of experience in Swiss chocolate. Villars chocolate represents the tradition and heritage of Switzerland. Over the years, the company has introduced a variety of products ranging from "*Larmes de Kirsch*" which are chocolate bars filled with liqueur, "*Tete au Choco*" which are Chocolate Swiss Whips, Dark chocolate with coffee chips, Dark and milk chocolate bars filled with liqueur, Swiss Pralines, and Swiss Drinking Chocolate. Villars Chocolate has been awarded numerous awards over the years for its high quality products and Swiss tradition (www.chocolat-villars.com, 2011).

- **Typography**

Villars uses four different typefaces on its product package design with a combination of serif and sans serif. The typography on the package design shows the brand name, product name, company information, nutrition facts, net etc. The placement of the brand name is centered at the top of the package designed with a diagonal base ascending upward from left to right. This gives the product a sense of movement and progress, which can contribute positive feelings to the consumer. The use of upper and lower cases create a typographical hierarchy (Figure 32). Extremely small type sizes are

used to alert the consumer to pay close attention to the details. There is not much difference in type weight. The typeface used at the backside of the package is too crowded, and the different typefaces used at the same time interchangeably make the reading of the information difficult.



Figure 32. Villars Chocolate Single Bar Full Wrapper. Weight: 100g (3.53oz.) Size: Unknown (www.ceder.net, 2011)



Figure 33. Villars Chocolate Display Package (www.chocolat-villars.com, 2011)

- **Culture Reference of the country of origin**

Villars is based in Switzerland and from the package design a photograph of the Swiss Alps is clearly seen giving the consumer an exotic feeling. The Swiss flag also appears on the top right of the package design (Figure 32), reflecting and promoting the Swiss culture. The package is also printed in three different languages, which confirms international presence.

- **Color**

The red strip housing the brand name is consistent throughout Villars chocolate product line (Figure 32 & 33). The brand also adapts other colors to portray different flavors the company produces. For example an all cream with a cream product description and an all cream with a blue product description represent the white chocolate

and milk chocolate products. The colors used on the package design have good contrast value with either a light color with a dark background and vice versa. This makes the package more attractive and appealing.

- **Image/Photography**

The photos of natural cocoa beans and the finish product of a chocolate bar on the package design create the feeling of authenticity and through the sight sensory it stimulates the desire for the products (Figure 32). The photograph of the Swiss Alps is very attractive as it is an important tourist site and purchasing the product psychologically creates the impression that the consumer has an opportunity to take part in the Swiss culture. The Swiss flower is also displayed several times it helps the consumer in associating the product to its country of origin.

- **Design Layout/ Information Content**

The front side of Villars packaging design has an interesting layout and characteristics that identifies the brand product, the net weight, and product image. The use of the light colors and the product image on the dark brown background create a great sense of contrast and visual hierarchy that promotes positive feelings of the consumer towards the product. The use of the Swiss flag and the landscaping with the Swiss Alps in the background helps in identifying, differentiating, and selecting the product by the consumer. Although the design looks organized the backside displaying the nutritional facts, ingredients, expiration date, barcode, and other information made available in other languages are not readable due to excessive amount of information displayed (Figure 32).

Matrix Evaluation

In order to best understand how each of the selected chocolate brands uses cultural and design elements to communicate and sale the brand, an evaluation matrix was developed based on the knowledge gained from the literature review to evaluate the six different brands. Each category was ranked from excellent to poor with an assigned symbol. This method of evaluation helped analyze each brand equally.

The evaluation was only based on the visual features of the package design (Table 2).

Findings and Observations

The evaluation matrix revealed that each of the selected chocolate brands has a unique and distinct visual characteristic that makes it different from the other (Table 3). However, none of the two products from Ghana topped any of the categories; they mostly ranked second as their highest/best criterion.

- Typography – Hershey’s
- Color – Milka and Michel Cluizel
- Image – Villars
- Design Layout – Michel Cluizel and Hershey’s
- Cultural Reference to country of origin - Villars

The evaluation and analysis helped identify the vital but basic fundamentals to adopt in developing a design prototype for this study. The following findings were made:

- Culturally, most of the brand uses images to communicate, differentiate and sell their product to the consumer. Aside the photographic display of the product content, landmarks and unique cultural/national features like symbols, language and national flag were the most commonly elements used to communicate the country of origin.
- Typography greatly helps to communicate with the consumer and creates a personality for the brand. The effective use of different typefaces, size and weight contrast visually departmentalize the package surface making reading of important information and the brand identification easy. The use of sans serifs lowercase for nutrition facts and other information on the package is very effective. Typography should be kept simple, readable and precise to the point.
- The use of consistent color and proper color-coding system for different products of the brand differentiate the brand from its competitors. Colors define the brand and reside with the consumer as the brand's identity.
- The package design layout should be simple, well organized and from clustered images, information and colors. The visual grid used in the studies revealed a similar design layout for all the brands. Dividing the front side of the package label into three parts, the top part always housed the brand name, the middle mostly displays the image/photographs and the bottom third is where the net weight should be.

Table 2. Criteria for Evaluation based on review literature





	 Excellent	 Good	 Fair	 Poor
Typography	All the typography communicates the product's concept effectively ie clarity and its also readable, legible and consistent.	Most of the typography communicates the product's concept effectively ie clarity and its also readable, legible and consistent.	Some of the typography communicates the product's concept effectively ie clarity and its also readable, legible and consistent.	The typography DOES NOT communicates the product's concept effectively ie clarity and its also readable, legible and consistent.
Culture	All the design elements effectively communicates or portrays recognizable features/attributes of the product's country of origin.	Most of the design elements effectively communicates or portrays recognizable features/attributes of the product's country of origin.	Some of the design elements effectively communicates or portrays recognizable features/attributes of the product's country of origin.	The design elements DOES NOT effectively communicates or portrays recognizable features/attributes of the product's country of origin.
Color	All the colors effectively identify the brand and its capable to differentiate it from other brands/ products and harmonizes with other sub-brands of the same product.	Most of the colors effectively identify the brand and its capable to differentiate it from other brands/ products and harmonizes with other sub-brands of the same product.	Some of the colors effectively identify the brand and its capable to differentiate it from other brands/ products and harmonizes with other sub-brands of the same product.	The colors DOES NOT effectively identify the brand and its NOT capable to differentiate it from other brands/products and harmonize with other sub-brands of the same product.
Image	All images carries a specific subject that clearly communicate a comprehensive message about the product/brand and is attractive to draw attention.	Most of the images carries a specific subject that clearly communicate a comprehensive message about the product/brand and is attractive to draw attention.	Some of the images carries a specific subject that clearly communicate a comprehensive message about the product/brand and is attractive to draw attention.	The images DOES NOT carry any specific subject that clearly communicate a comprehensive message about the product/brand and is NOT attractive to draw attention.
Design Layout	All the design elements are well organized, consistent and the information is clear and understandable.	Most of the design elements are well organized, consistent and the information is clear and understandable.	Some of the design elements are well organized, consistent and the information is clear and understandable.	The design elements are NOT organized, consistent and the information is difficult to comprehend.
Environmental Consideration	The material and ink used are environmental friendly and the package size is not excessive. And also provide environmental safety information.	Most of the material and ink used are environmental friendly and the package size is moderate. And also provide environmental safety information.	Some of the material and ink used are environmental friendly and the package size is moderate. And also provide environmental safety information.	Materials and ink used are NOT environmental friendly, excessive package size and NO environmental safety information.

Table 3. Evaluation Matrix

<div><div>●</div> Excellent</div> <div><div>▬</div> Good</div> <div><div>◐</div> Fair</div> <div><div>○</div> Poor</div>						
CRITERIA	Divine	GoldenTree	Milka	Michel Cluizel	Hershey's	Villars
Typography	▬	▬	◐	◐	●	◐
Color	○	▬	●	●	◐	▬
Image	◐	▬	▬	▬	○	●
Design Layout	◐	◐	▬	●	●	◐
Cultural reference to country of origin	◐	▬	◐	◐	○	●

- It is important to use environmental friendly materials in designing the package. Signs, symbols and information on what constitute the package material and how it should be disposed after use should be part of the design.

The above mention findings were fundamental to the design of new prototypes for Ghanaian chocolate. In any case, it will be expected that a new chocolate package needs to differentiate itself, so what is deemed successful in existing packages cannot be merely imitated.

CHAPTER 4: GHANAIAN CHOCOLATE PACKAGING DESIGN PROTOTYPE


Based on the analysis of the evaluation matrix of the six existing chocolate packages from five different countries as discussed in Chapter 3, the following objectives have been established to help design a chocolate package for Ghana that communicates the country of origin as part of their marketing message to consumers.

- Create a package design that uniquely communicates the Ghanaian culture in an appropriate and attractive way through the use of photographs and the Adinkra symbols and also adhere to the basic packaging design principles. This will attract and educate the American chocolate consumer to develop a positive perception about Ghana and possibly Africa as a whole.

To ensure that the prototype design is successful in communicating the country of origin's culture and work together as a unified product line. It is crucial to develop a prototype that would blend and at the same time different from its competitors.


Prototype

ADEPA
85% Cocoa
ORANGE FLAVORED MILK CHOCOLATE
Chocolat Au Lait Au Citron



A Ghanaian Queen Mother

ADEPA Orange Flavored Milk Chocolate Chocolat au lait au Citron



Net Wt. 50g (1.75)

ADEPA
Orange Flavored Milk Chocolate

Nutrition Facts	
	Amount per Serving % DV
Serv. Size 1bar	Total Fat 20g 31
Calories 270	Sodium 0mg 0
Fat Calories 170	Total Carb. 30g 10
	Fiber 5g 20
<i>Percentage Daily Values (DV) are based on a 2,000 Calorie diet.</i>	Sugar 23g
	Protein 3g
	Calcium 2
	Iron 35


INGREDIENTS: Organic Dark chocolate (Premium Ghana Cocoa, NO cocoa butter substitutes), Milk (less than 0.1%), Sugar 23g

ALLERGY INFORMATION
Manufactured on the same equipment that processed TREE NUTS.

The GoldenTree confectionery products are produced from 100% Ghana premium cocoa beans with no cocoa butter substitutes. Since February 1965 when the first chocolate bar was produced in CPC, GoldenTree chocolates have not ceased to delight discerning consumers. The GoldenTree chocolate bars are specially produced to withstand the hot tropical climate of Ghana and elsewhere.

Cocoa Processing Co. Ltd.,
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+233- 0303-212154
Fax : +233-0303-206657
www.goldentreeghana.com


BB Aug 2020



9 01234 56789

STORE IN A COOL AND DRY PLACE.

Figure 34. Prototype Design: Adepa Chocolate, Orange Flavored (size 4.5in * 3in)
(www.ghanatourism.com and www.corbisimages.com, Retrieved, June 30, 2011)

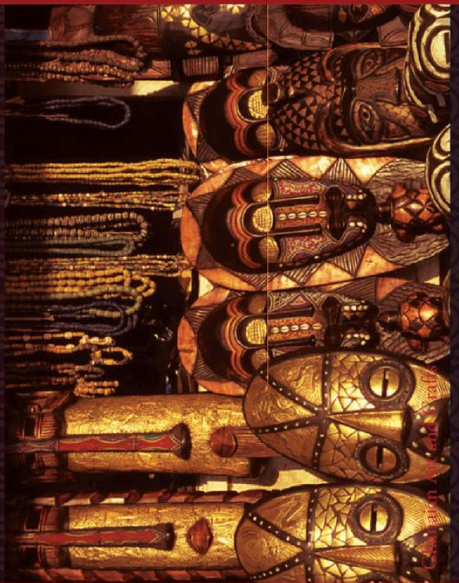



ADEPA

85% Cocoa

STRAWBERRY FLAVORED CHOCOLATE

Fraise chocolat parfumé

Net Wt. 50g (1.75)

ADEPA Strawberry Flavored Chocolate Fraise Chocolat Parfumé

ADEPA Strawberry Flavored Milk Chocolate

Nutrition Facts		Amount per Serving	% DV
Serv. Size	1 bar	Total Fat 20g	31
Calories	270	Sodium 0mg	0
Fat	Calories 170	Total Carb. 30g	10
		Fiber 5g	20
<i>Percentage Daily Values (DV) are based on a 2,000 Calorie diet.</i>		Sugar 23g	
		Protein 3g	
		Calcium 2	
		Iron 35	


INGREDIENTS: Organic Dark chocolate (Premium Ghana Cocoa, NO cocoa butter substitutes), Milk (less than 0.1%), Sugar 23g

ALLERGY INFORMATION
Manufactured on the same equipment that processed TREE NUTS.

The GoldenTree confectionery products are produced from 100% Ghana premium cocoa beans with no cocoa butter substitutes. Since February 1965 when the first chocolate bar was produced in CPC, GoldenTree chocolates have not ceased to delight discerning consumers. The GoldenTree chocolate bars are specially produced to withstand the hot tropical climate of Ghana and elsewhere.

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9 012345 6789

STORE IN A COOL AND DRY PLACE.

Figure 35. Prototype Design: Adepa Chocolate, Strawberry Flavored (size 4.5in * 3in)
(www.africaimagelibrary.com and www.corbisimages.com, Retrieved, July 1, 2011)

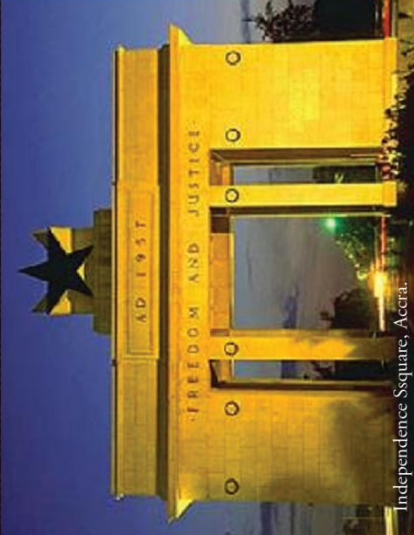


ADEPA


85% Cocoa

DARK MILK CHOCOLATE

Chocolat Au Lait Foncé



Independence Square, Accra.



Net Wt. 50g (1.75)

ADEPA
Dark Milk Chocolate

Nutrition Facts	Amount per Serving	% DV
Serv. Size 1bar	Total Fat 20g	31
Calories 270	Sodium 0mg	0
Fat Calories 170	Total Carb. 30g	10
	Fiber 5g	20
Percentage Daily	Sugar 23g	
Values (DV) are	Protein 3g	
based on a 2,000	Calcium	2
Calorie diet.	Iron	35


INGREDIENTS: Organic Dark chocolate (Premium Ghana Cocoa, NO cocoa butter substitutes), Milk (less than 0.1%), Sugar 23g

ALLERGY INFORMATION
Manufactured on the same equipment that processed TREE NUTS.

The GoldenTree confectionery products are produced from 100% Ghana premium cocoa beans with no cocoa butter substitutes. Since February 1965 when the first chocolate bar was produced in CPC, GoldenTree chocolates have not ceased to delight discerning consumers. The GoldenTree chocolate bars are specially produced to withstand the hot tropical climate of Ghana and elsewhere.

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STORE IN A COOL AND DRY PLACE.


Figure 36. Prototype Design: Adepa Chocolate, Dark Milk (size 4.5in * 3in)
(www.ghanalinx.com and www.corbisimages.com, Retrieved, July 1, 2011)

ADEPA
Lemon Flavored Milk Chocolate

85% Cocoa
LEMON FLAVORED CHOCOLATE
Chocolat Parfumé Au Citron



Chantani-Kris having fun



Net Wt. 50g (1.75)

ADEPA Lemon Flavored Milk Chocolate Chocolat au lait au Citron

ADEPA
Lemon Flavored Milk Chocolate

Nutrition Facts

	Amount per Serving	% DV
Serv. Size 1bar		
Calories 270	Total Fat 20g	31
Fat Calories 170	Sodium 0mg	0
	Total Carb. 30g	10
	Fiber 5g	20
	Sugar 23g	
	Protein 3g	
	Calcium	2
	Iron	35

Percentage Daily Values (DV) are based on a 2,000 Calorie diet.


INGREDIENTS: Organic Dark chocolate (Premium Ghana Cocoa, NO cocoa butter substitutes), Milk (less than 0.1%), Sugar 23g

ALLERGY INFORMATION
Manufactured on the same equipment that processed TREE NUTS.

The GoldenTree confectionery products are produced from 100% Ghana premium cocoa beans with no cocoa butter substitutes. Since February 1965 when the first chocolate bar was produced in CPC, GoldenTree chocolates have not ceased to delight discerning consumers. The GoldenTree chocolate bars are specially produced to withstand the hot tropical climate of Ghana and elsewhere.

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STORE IN A COOL AND DRY PLACE.

Figure 37. Prototype Design: Adepa Chocolate, Dark Milk (size 4.5in * 3in) (www.a-klasonline.com and www.corbisimages.com, Retrieved, July 1, 2011)



Figure 38. Prototype Design, Collection of the different flavors



Figure 39. Prototype Design, Collection of the different flavors from a different angle

A unique set of chocolates package design prototypes was created using these set objectives. In developing the prototype, a list of attributes on Ghana was developed namely: nature, friendly, celebration, festivals, peaceful, clean, understanding, caring, kente cloth, folk tales, radiation, gateway to Africa, democracy, soccer, gold, timer, exotic/tropic, family, drumming and dancing, eco-tourism, kings/queen mothers, forest, beads, slavery, colorful, cheerful, cocoa, meekness, freedom and justice, diasporas, warmth, glorious, beaches, castles, community, arts and crafts etc. The established attributes and the evaluation matrix outcome were used as a basis to the design prototype.

“Adepa” which literally means good stuff or value was adopted as the product name. The prototype uses different typographic styles, photographs, and colors to structure its content in an organized visual format. The brand name “GoldenTree” from the Ghana Cocoa Processing company was also adapted for the prototype design.

The prototype display photographs of Ghana as a cultural reference that communicates the country of origin. The photographs depict important historic landmarks, arts and crafts, and the Ghanaian everyday lifestyle. The various photographs used provide a wealth of information instantly about the country Ghana to the American consumer that cannot be conveyed in writing. They create an atmosphere of professionalism, authenticity, cleanliness/hygiene, and enhance credibility, inspiring consumer confidence in the product. The photographs used in the design enlighten and elevate the cultural heritage of Ghana from a primitive status to a contemporary one through its high resolution, precision, crispiness and liveliness portrayed in them. The effective combination of the photographs and colors creates a brand image for Ghana positively.

The summation of these photographs represents the Ghanaian culture. The prototype design uses photograph of fruits and a chocolate bar to represent each product line, strategically positioned at the bottom part of the front side of the design.

A combination of serif and san serif typefaces, lower and upper cases, different type sizes, and weights are used on the prototype to obtain an easy to read information hierarchy in a visually appealing format. The product name and product description uses uppercase serif to attain a typographic hierarchy that creates a strong visual appeal able to attract the consumer. The backside of the prototype housing the nutrition fact, ingredients, allergy information, and the company information were set in a clean and easy to read san serif typeface.

The prototype creatively uses a collection of the Adinkra symbols as background motifs on both the front and back side of the design. These symbols add to uniqueness of the prototype design by enhancing the cultural appeal of the product.

Color was effectively used in the prototype to differentiate each product line from the other and identify the products as one unified brand. A dark brown color was adapted as the dominant color in all the prototypes to link and identify the product line to the brand name. Each prototype was assigned a specific color that represents the flavor of the product. Orange represented the orange flavored chocolate, red represented strawberry, and lime green represented lemon and black for dark chocolate. The brand name took on the form of the color assigned to each flavor. The nutrition facts, ingredients and allergy information were given a white background to contrast their dark color for readability and legibility. The company information uses white to also create a visual contrast that

departmentalize the backside of the prototype and prevents the back from looking clustered with information.

The overall layout and feel of the prototype is well-organized and effectively communicates the cultural reference of the country of origin. The design prototype with its look and attractiveness brand's Ghana in a positive manner to the American chocolate consumer, makes it easily identifiable differentiating the brand from others and would have ranked high in the evaluation matrix.

CHAPTER 5: CONCLUSION

In this 21st century where the world through technology has become a global village, many domestic companies market their products globally as a means to increase their capital or expand their services or products. Culture plays a vital role in selling a product or service effectively. Tapping into cultural relevance is presenting a product in light of positive, real-world experiences (Reese, 1998). This not only generates media exposure, but also solidifies the brand name by creating consumer trust and loyalty in the product. Packaging carries a great value in marketing a product, it generates sales by connecting with shoppers at the point-of-purchase and it serves as the middle ground between the manufacturer and the consumer.

The purpose of the study was to create a prototype design for Ghanaian chocolate bars that uses photograph, typography and color to communicate the Ghanaian culture. Which also present the product information in a clear and understandable way to differentiate the brand from others. To achieve this, an in-depth study about Ghana, marketing, cross-cultural marketing and communication, packaging design principles was done. The knowledge gained from the study was used in evaluating six existing chocolate brands from five different countries and the outcome was used as a guide in creating the design prototype.

The prototype has four different flavored chocolate that provide a wealth of information about the country Ghana that cannot be conveyed in writing through high resolution photographs. The prototype design is visually pleasing, attractive and

differentiates the product from competitors, from another product within its own brand and works together as coded product system.

Recommendation and Future Considerations

The methodology used in this study presented some relevant findings that could be adopted by designers' assigned projects that involve two or more distinct cultures or demographics to attain an effective design outcome. The use of photographs on Adepa enhanced and suggested authenticity of the brand and this approach could be extended to other products aside the chocolate bars.

With the unique design qualities of Adepa, it could potentially differentiate itself from its competitors on the market and sell, for future studies, such design should be subjected to a real test to expose the strongholds and the limitations likely to face the product on the market should it be implemented. Also, a study of this nature should begin with an extensive research about the designated market in relation to the acceptance of other cultures within that culture. This will enhance the validity the hypothesis present in this study.

Though the intended purpose of the study was to find possible ways of expanding Ghanaian chocolate products, future studies could extend this study to create a positive image for the African continent to the outside world. Future studies could also extend this study by considering the environmental aspect of packaging of confectionaries to the green movements.

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